



**Sudan University of Science and Technology**  
**College of Graduate Studies and Scientific Research**  
**College of Languages**



**Translation of Metaphor: An Evaluative Comparative Study  
of a Sample of Quran Metaphors with Reference to Four  
English Translation Versions of the Holly Quran**

ترجمة التشبيه البلاغي: دراسة تقويمية مقارنة لنماذج مختارة من أربع ترجمات  
للقرآن الكريم

**A Thesis Submitted in Fulfillment of the Requirements for the Degree  
of PHD in Translation**

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## استهلال

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قال تعالى:

﴿الْحَمْدُ لِلَّهِ الَّذِي أَنْزَلَ عَلَىٰ عَبْدِهِ الْكِتَابَ وَلَمْ يَجْعَلْ لَهُ عِوَجًا ۗ﴾

صدق الله العظيم

(الكهف : الآية\1)

### Opening Verse from Qur'an

In the name of Allah the Companionate, the Merciful

{Praise be to Allah, Who hath sent to His Servant the Book, and hath allowed therein no Crookedness}

Quran: (Al-kahf: Aya No.1)

## **Dedication**

*To the memory of my parents, and to my husband and children*

## **Acknowledgements**

All praise be to Allah the Exalted for all His favors including accomplishing this work,

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## Abstract

This study aims at finding out the best method for translating Qur'anic metaphors, through the assessment of the ways metaphor is rendered in four translations of the Holy Qur'an. Different types of metaphor in both Arabic and English as well as the strategies of translating them are discussed. Metaphor in the Holy Quran has been investigated according to the theoretical stipulations posited by Arab rhetoricians.

Adopting Newmark's (1988) metaphor translation strategies, four different English translations of thirty verses representing three types of metaphor are assessed to ascertain their success in handling metaphor in the Quran. Type of each metaphor is mentioned, in addition to the context of situation extracted from different books of *tafsir*. The evaluation of translations follows a linguistic approach based on analysis and comparison. The study shows that literal translation is the best method for rendering Qur'anic metaphors because it maintains both the direct and indirect meanings of the metaphor. However, it can be blocked by linguistic and cultural constraints. In this case, the metaphor needs to be reduced to its sense, but the lost impact has to be compensated for. The study also stresses the need to use footnotes in Qur'an translations to provide the background information necessary for bridging the cultural gaps and ensuring the correct understanding of a literally-translated metaphor.

# Abstract

## (Arabic Version)

### مستخلص الدراسة

تهدف هذه الدراسة إلى اكتشاف الطريقة المثلى لترجمة التشبيه البلاغي القرآني من خلال تقييم الطرق التي نقلت بها التشبيهات البلاغية في اربع ترجمات للقرآن الكريم. عرضت الدراسة انواع التشبيه البلاغي في اللغتين العربية والانجليزية بالاضافة الى عرض الاستراتيجيات المستخدمة في ترجمة تلك التشبيهات. وقد استقصت التشبيهات البلاغية في القرآن تبعاً للشروط التي وضعها علماء البيان في اللغة العربية. تتألف البيانات التي جرى تحليلها من اثنين وثلاثين تشبيهاً بلاغياً في ثلاثين آية من القرآن الكريم تمثل ثلاثة انواع من التشبيه البلاغي. ويتبع تقييم الترجمات نهجاً لغوياً يركز على التحليل و المقارنة. وقد اعتمدت الدراسة في التحليل على استراتيجيات نيومارك (1988) لترجمة التشبيهات البلاغية لتقييم مدى نجاح تلك الترجمات في معالجة التشبيهات البلاغية القرآنية. تم تعيين نوع التشبيه البلاغي في كل آية، بالاضافة الى السياق الدال على المعنى وفقاً لكتب التفسير. وقد بينت الدراسة ان الترجمة الحرفية هي أفضل طريقة لترجمة التشبيه البلاغي في القرآن لانها تحافظ على المعاني المباشرة و غير المباشرة معاً، مع ان من الممكن ان تمتع هذه الطريقة بسبب قيود لغوية أو ثقافية، وفي هذه الحالة يجب ترجمة التشبيه البلاغي الى معناه المباشر مع مراعاة التعويض عن تاثير المفقود. كما تؤكد الدراسة أهمية استخدام الملاحظات الهامشية في ترجمات القرآن لسد الثغرات الثقافية و ضمان الفهم الصحيح للتشبيه البلاغي المترجم

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## **Table of Abbreviations**

SC	Source Culture
TC	Target Culture
TT	Target Text
ST	Source Text
TL	Target Language
SL	Source Language
B. C.	Before Christ
A. D.	Anno Domini
A. H.	After Hegira

# **CHAPTER ONE**

## **Introduction**

# Chapter One

## Introduction

### 1.1 Background

The Muslim need for translating the Quran into English arose mainly out of two desires. The first one was to combat the missionary effort. Christian missionaries started their offensive against a politically humiliated Islam in the eighteenth century by advancing their own translations of the Quran. Obviously, Muslims could not allow the missionary effort to go unopposed and unchecked. Hence, the Muslim decision to present a faithful translation of the Quranic text as well as an authentic summary of its teaching to the European world. Later, the Muslim translations were meant to serve even those Muslims whose only access to the Quranic revelation was through the medium of the European languages. Naturally, English was deemed the most important language for the Muslim purpose. The second desire of the need to translate the Holy Quran was the increasing population of English-speaking Muslims around the start of the 20th century. As a result of this need, three Muslim translations of the Qur'an into English made their first appearance. The first was Muhammad Ali's 1917 translation. This was followed in 1930 by the English convert to Islam Marmaduke Pickthall's translation. Soon thereafter in 1934, Abdullah Yusuf Ali published his translation.

Translation of the Qur'an has always been a problematic and difficult issue in Islamic theology. Fatani, Afnan (2006), states that since Muslims revere the Qur'an as miraculous and inimitable (*i'jaz al-Qur'an*), they argue that the Qur'an text should not be isolated from its true form to another language or form, at least not without keeping the Arabic text along with. Furthermore, an Arabic word may have a range of meanings depending on the context making an accurate translation even more difficult. (pp 657–669.)

According to modern Islamic theology, the Qur'an is a revelation very specifically in Arabic, and so it should only be recited in the Arabic language. Translations into other languages are necessarily the work of humans and so, according to Muslims, no longer possess the uniquely sacred character of the Arabic original. Since these

translations necessarily change the meaning, they are often called "interpretations" or "translation[s] of the meanings. (Ruthven, Malise (2006), p. 90)

The task of translation is not an easy one; some native Arab-speakers will confirm that some Qur'anic passages are difficult to understand even in the original Arabic. A part of this is the innate difficulty of any translation; in Arabic, as in other languages, a single word can have a variety of meanings. There is always an element of human judgment involved in understanding and translating a text. This factor is made more complex by the fact that the usage of words has changed a great deal between classical and modern Arabic. As a result, even Qur'anic verses which seem perfectly clear to native speakers accustomed to modern vocabulary and usage may not represent the original meaning of the verse. (ibid).

As Fatani, Afnan (2006) states, the original meaning of a Qur'anic passage will also be dependent on the historical circumstances of the Prophet Muhammad's life and early community in which it originated. Investigating that context usually requires a detailed knowledge of hadith (the sayings of the Prophet Muhammed pbuh) and sirah, (the life of the Prophet Muhammed pbuh) which are vast and complex texts. This introduces an additional element of uncertainty which cannot be eliminated by any linguistic rules of translation.

Translating the Holy Qur'an from Arabic into other languages is accompanied by many linguistic problems, as no two languages are identical either in the meaning given to the corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences. Lexical, syntactic and semantic problems arise when translating the meaning of the Holy Qur'an.

It is worth mentioning that without translation of the Holy Qur'an there is no way of effective religious proselytizing, either non language of the Holy Muslim or to Muslims themselves since those familiar with the Qur'an are few number, and the vast majority of people have no opportunity to be acquainted with the meaning of the Holy Qur'an unless it be rendered into their mother tongue.

The first translation of the Qur'an was performed by Salman the Persian, who translated Surah al-Fatihah into the Persian language during the early 7th century. ( An-Nawawi, Al-Majmu', n.d.). According to Islamic tradition contained in the hadith, Emperor Negus of Abyssinia and Byzantine Emperor Heraclius received

letters from Prophet Muhammad containing verses from the Qur'an. However, during Prophet Muhammad's lifetime, no passage from the Qur'an was ever translated into these languages or any other. (Afnan Fatani, 2006. pp. 657–669)

According to Saab (2002), the first full translations of the Qur'an date back to the 16th century, and these were made by missionaries and were, far from satisfactory, even misleading. The first Muslim translation, however, appeared only in the 20th century, precisely in 1905 by Abdulhaleem Khan. Then an abundance of translations followed, each attempting to be an improvement on existing ones. In fact, the Qur'an is believed to have been translated into 44 languages (Al- Awfiy, 2003). The total of the Qur'an translations is said to exceed 700 (Al-Laawindiy, 2001), some of which was carefully studied and reviewed by active investigators such as Kidwai (1998) who reviewed more than 35 translations of the Qur'an. Although he recommended a few translations, he concluded, just as many others did, that there is not yet a translation that is perfect at all levels, and there is always room for improvement. These translations were made by individuals who did their best, but their best cannot be enough simply because they are human.

As this study investigates the translation of metaphorical expressions in the Holy Qur'an, the definition of the word metaphor and its uses should be mentioned. Metaphor is *'a word or phrase used to describe something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful'*, (Oxford Advance Learner's Dictionary, 2010).

The use of metaphor in the Qur'an, along with other rhetorical usages, is a feature of the Qur'anic text. Therefore, translators should not ignore its use when attempting to translate the Quranic text.

Peter Newmark (1988), for example, says, *"Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor"*

It is clear, from the above mentioned quotation that Newmark is speaking about the translation of metaphor in general. But when we come to the translation of metaphor in the Holy Qur'an, the image becomes totally different, and relevant

translation issues become more complicated. This is due to the nature of the language of the Holy Quran.

## **1.2 Statement of the Problem**

Translating the Holy Quran from Arabic to a language such as English is problematic due to linguistic as well as cultural variations. Both languages allow for different metaphorical styles of writing and possess different connotations of vocabulary. The problem eventually gets more complicated by the different cultures to which each language belongs.

One of the major figures of speech that the Quran abounds in is metaphor. In this study, therefore, special attention has been given to Quranic metaphors. Quranic metaphors have been used for different rhetorical and communicative purposes. They may carry wisdom, imply a warning, cite examples, or draw images in order to stress the importance of the faith. Quranic metaphors are regarded as

*a very important cultural stock that writers and public speakers keep falling back on in cases where they need to prove a point or establish an indisputable point of view. Speakers quote these (metaphorical) verses to convince the addressee that what they say is guaranteed to be true. Zahir (1991)*

The purpose of this study is to examine the flaws in translating Quranic metaphors. A sample of metaphorical expressions in the Holy Quran will be analysed and evaluated based on four translations of the Glorious Book.

## **1.3 Research Questions**

Research questions are interrogative statements or questions which a researcher seeks to answer. They are "used frequently in social science research and especially in survey studies" (Creswell, 2003: 116). Moreover, research questions "narrow the purpose statement and become major signposts for readers of research" (ibid:116). This study attempts to answer the following questions:

1-What are the strategies used in the four translations for rendering metaphors in the Qur'an?

2-Are the adopted strategies found successful?

3-Do different types of metaphor require different translation strategies?



4-Do translators succeed in choosing the correct equivalent words?

5- Are there any errors and of any kind?

#### **1.4 Research Hypotheses**

1. The translators use specific strategies in the four translations for rendering metaphors in the Qur'an.
2. The adopted strategies were found successful.
3. Different types of metaphor require different translation strategies.
4. Translators succeed in choosing the correct equivalent words.
5. The four translations contain some errors.

#### **1.5 Significance of the Study**

Many different works in translation studies have been discussed, analyzed, and evaluated extensively from different points of view. Despite this growth in translation studies, works on Qur'anic translation remain very limited and superficial. With regard to translations of the Qur'an, it should be noted that most works on Qur'anic translation have focused on the general features of the Qur'an while studies which have investigated the translation of Qur'anic metaphors are scarce.

The significance of this study stems from the fact that very little research has been conducted on the translatability of metaphorical expressions in the Holy Qur'an. It is hoped that the investigation of this topic will significantly contribute to the enhancement of the quality and accuracy of the translations of the meanings of the Holy Qur'an. Furthermore, the study of metaphor in different languages is important for the role it plays in facilitating intercultural communication and international dialogue.

The study is also hoped to be of great value for translators as it takes into consideration the investigation of all the factors to be involved in a translating theory for sound rendering.

The researcher believes that this study will be significant as it focuses on translation of the Qur'anic metaphor which is an important issue for translators all over the world generally, and for translators of the Islamic world specifically.

The study will hopefully contribute to the ongoing efforts aiming at improving the translations of the Qur'an and cast more light on the translation of figurative language in general and translation of metaphor in particular.

### **1.6 Aims of the study**

This study aims to achieve the following objectives:

- 1) To critically review the theories of translation studies.
- 2) To examine the applicability of translation approaches to Quranic translation.
- 3) To assess how Quranic metaphors are translated.
- 4) To investigate the challenges facing translators of the Quran.
- 5) To assess the current translations of the Quran.
- 6) To make recommendations based on the findings of this study for the construction of an efficient framework specifically designed to translate metaphors from the Quran.

### **1.7 Research Methodology**

This thesis is analytical; therefore, the researcher will follow a qualitative descriptive approach to describe some problems of using metaphor in the Holy Qur'an.

Due to lack of time and space and as searching the whole Qur'an is a formidable task, three types of metaphor will be investigated: implicit, explicit, and representative. Thirty examples will be chosen from different surahs of the Holy Qur'an, since the main purpose of the study is to examine the incongruities in translating Quranic metaphor. The selected examples will be analysed, compared and evaluated. However, translations of the metaphor are classified based on the seven strategies suggested by Newmark (1988) for translating metaphors.

## 1.8. The Scope of the Study

In this study the researcher observes some selected examples of metaphor in the Holy Qur'an and their English translation techniques that are used by the four translators. The writer hopes this study will represent the whole metaphor translation techniques in the Holy Quran. Narrowing down the scope of the study to one aspect of the discipline will help enable the researcher to provide a thorough and in-depth handling of the phenomenon in question. This scope will also allow for making a critical comparison of the selected English translations.

This study, as mentioned before, is a qualitative study that is based on analysis and induction. The study limits itself to studying and evaluating a sample of metaphorical expressions in the Holy Qur'an based on the following four translations of the Holy Qur'an:

- 1- *The meanings of the Holy Quran, (1955)* by A.Y. Ali,
- 2- *Interpretation of the Meanings of the Noble Qur'an in the English language (1996)* by Al-Hilali and Khan,
- 3- *The Meaning of the Glorious Qur'an (1992)* by M.M.Pickthal, and,
- 4- *The Koran Interpreted (1996)* by A.J. Arberry.

Any other elements or aspects of meaning are beyond the scope of the present research.

# **CHAPTER TWO**

## **Literature Review**

# Chapter Two

## Literature Review

### 2.0. Introduction

This chapter aims at giving an introductory aspect of the following:

- Translation;
- Metaphor and;
- Language and translation of the Holly Quran.

In the first section of this chapter the researcher tackles the definitions of the word translation and traces the origin of the word. History of translation studies and the theories of translation are also considered. The process of translation and the concept of equivalence are also touched upon.

In the second section the researcher aims to examine the nature and the meaning of metaphors from both the English and Arabic points of view and critically analyses a number of English and Arabic theories of metaphors in order to:

- 1-Understand the nature of a metaphor in English and Arabic.
- 2- Investigate similarities and differences in both languages.
- 3-Discuss how the mechanism of a metaphor is seen and interpreted in both languages.

The third section will be devoted to the language and translation of the Holly Qur'an. The origin of the word Qur'an and metaphors of the Qur'an and their classifications will be investigated.

### 2.1. Definition of Translation

The word translation is defined according to Merriam Webster Dictionary as'' *rendering from one language into another.*'' The Oxford Dictionary

defines translation as “ ‘ *A written or spoken rendering of the meaning of a word or text in another language.* ’ ”

The word translation itself is derived from a Latin term meaning "*to bring or carry across*". The Ancient Greek term is metaphrasis which means "*to speak across*" and this gives us the term metaphrase as contrasted with 'paraphrase' or "*a saying in other words*". This distinction has laid at the heart of the theory of translation throughout its history: Cicero and Horace employed it in Rome, Dryden continued to use it in the seventeenth century and it still exists today in the debates around formal equivalence versus dynamic equivalence. (Christopher Kasparek, undated) "*The Translator's Endless Toil*": 83)

Due to its prominence, translation has been viewed differently. Newmark (2001) refers to translation as "*a craft consisting in the attempt to replace a written message and/ or statement in one language by the same message and/or statement in another language*". According to Ghazala (1995), "*translation is generally used to refer to all the processes and methods used to convey the meaning of the source language into the target language*". Ghazala's definition focuses on the notion of meaning as an essential element in translation. Catford (1965), defines translation as: "*translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)*".

Nida (1969) defines the concept in a more systematic way:

“ *Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style* ”. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements.

And finally, Carbonell's (2006) definition of translation is as follows:

*Translation is a form of communication and a means of achieving things. However, in translation the original communicative act is relocated to a different setting, where different actors perform for different purposes: there is a mediation mechanism which qualifies the whole act at different levels.*

## 2.2. History of Translation and Translation Studies

In this part the researcher tackles the issue of the history of translation and traces the start of translation as a process. And also aims at giving a general review of the history of translation studies and the prevalent approaches from antiquity to the present in the west, in the form of a historical survey in which key theoretical developments are taken into account.

There is disagreement among translation theorists about the status of the term translation as an 'art' or a 'science'. (Tan 2009 cited in Sancher, 2009: 36) defines translation as:

*“a process, an operation, and an act of transferring. It is mainly a skill, a technology that can be acquired in the meantime; it often involves using language in a creative manner so that it is also an art.”*

Bassnett (1991 :3\_7), on the other hand, suggests that:

*“any debate about the existence of a science of translation is out of date: there already exists with Translation Studies, a serious discipline investigating the process of translation, attempting to clarify the question of equivalence and examining what constitutes meaning within that process. But nowhere is there a theory that pretends to be normative.”*

The Arabs undertook large-scale efforts at translation. Having conquered the Greek world, they made Arabic versions of its philosophical and scientific works. During the Middle Ages, translations of some of these Arabic versions were made into Latin, chiefly in Spain. There Arabic texts, Hebrew texts, and Latin texts were translated into the other tongues by Muslim, Jewish and Christian scholars, who also argued the merits of their respective religions. Latin translations of Greek and original Arab works of scholarship and science helped advance European Scholasticism and thus European science and culture.

However, although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century. Before that, translation had normally been merely an element of language learning in modern language courses.

As for the history of Translation Studies without a doubt it is James Holme's paper *"the name and nature of translation studies"* that draws up a disciplinary map for translation studies and serves as a standard form for researchers. He divides Translation Studies into two branches: *"pure"* and *"applied."* This concept developed as a discipline during the 1980s.

In short, translation studies is now a field which brings together approaches from a wide language and cultural studies, that for its own use, modifies them and develops new models specific to its own requirements.

### **2.3. Theories of Translation**

Though there have been many serious attempts to arrive at a unified theory of translating, linguists and translation theorists are still in doubt about such a possibility. The idea of formulating a reliable theory is of a great significance, since it would systematize the methods and procedures of translating. Drawing on other theorists' experience S. Chau, summarizes the situation as follows:

*“ It can be misleading to talk about 'translation theories' as such, as if there are properly developed theoretical models or entities carefully considered by practitioners. One is repeatedly reminded that there are, after all, no significant translation theories. The very existence, possibility, and value of translation theories have been thrown into doubt. ” (1984)*

The main goal of the various schools of translation is to suggest useful translation strategies. As Newmark (1982) puts it: *"Translation theory's main concern is to determine appropriate translation methods for the widest possible range of texts or text categories"*

In the next paragraphs a reassessment will be made of some Western approaches to translation, with a view to gaining an insight into the discipline.

Nida,(1964) supports the formal and active approach in his book *'Towards a science of translating*, where, following Chomsky, he views language as *‘a dynamic mechanism capable of generating an infinite series of different utterances'* (Nida, 1964). This dynamic view of language according to Nida is very helpful for the translator because it means that the translator will have to *"describe*



*the mechanism by which the total message is decoded, transferred and transformed into the structures of another language.*”

Nida claims that since no two languages are identical, the translator ought to attempt the closest possible approximation in translating. He argues that *"there are fundamentally two different types of equivalence: one which may be called formal and another which is primarily dynamic"*.

Formal equivalence translation, according to Nida, *"focuses attention on the message itself in both form and content"* (ibid). An example of this is translating poetry by poetry, which means that both form and content are viewed as essential components of the message.

Dynamic equivalence translation, on the other hand, is devoted to *"the dynamic relationship, that is the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message"*(ibid).

Nida identifies different factors that affect the translating approach as either formal or dynamic, such as "the type of audience, purpose of the translators, nature of the message and existing sociolinguistic form". He argues that despite the fact that content and form are interrelated *"messages differ primarily in the degree to which content or form is the dominant consideration"* (ibid). But the purpose of the translator could be, according to Nida, to inform us about both form and content. However, a largely informative translation may, on the other hand, *"be designed to elicit an emotional response of pleasure from the reader or listener"* (ibid). Another example given by Nida is when the translator needs to reproduce in the translation certain behaviour. In the case, *"that the reader may understand the full implications his circumstances"* (Nida, 1964: 158). While a translator who *"has an imperative purpose is to make an action explicit and compelling."* (ibid). Nida claims in accordance with Prochazca that a translator is to achieve the following if his translation is to be a good one:

(A) He must understand the original words thematically and stylistically;

(B) He must overcome the differences between the two linguistic structures;

C- He must reconstruct the stylistic structures of the original work in his translation"(ibid).

According to Nida, the perspective and attitude of the writer and other participants ought to be reproduced in the translation. This could be done, as Nida believes, by "*appropriate selection and arrangement of words so that such features as social class or geographical dialect will be immediately evident*"(ibid). Moreover, Nida argues that the naturalness of dynamic equivalence translation depends on the way "*the message fits the receptor language audience.*"

Nida goes on to talk-about assessing adequacy of translation. He claims that there are three important factors that contribute to the way translations are assessed:

(A) General efficiency of the communication process;

(B) Comprehensiveness of intent, and

(C) Equivalence of response"

Comprehensiveness of intent, as Nida suggests, depends on whether the translation is a dynamic equivalence translation or a formal equivalence translation, which would be linked to the target language culture or the source language culture respectively.

Despite the fact that the three factors of efficiency, comprehensiveness of intent and equivalence of response are interdependent, each of them helps to assess the accuracy of translation, Nida thinks. (ibid)

To this end, there are other different factors that contribute, according to Nida, to translation assessment such as "type of audience, purpose of the translation, nature of the message and existing sociolinguistic pressures" (ibid).

## 2. Catford (1965)

In 1965 Catford advocated in '*A linguistic theory of translation*' the substitution approach to translation. He sees translating as substituting text across languages. Catford explored the trait mentioned above, the relationship of language to people and culture. He believes that "*in translation there is a substitution of TL meanings for SL meanings, not transference of SL into TL*"(Catford, 1965). This is so since

he says *"in transference, there is an implantation of meanings in to the TL text"* (ibid).

For Catford it is taken for granted that for TL and SL texts to be equivalent they have to function in the same way in the same situation. Catford argues that *"in total translation, of SL and TL texts, all items are translation equivalents when they are interchangeable in a given situation"* (ibid). He claims that the TL text must share with the SL text what he calls "situation features" for them to be equivalent. This idea is further developed by Catford by claiming that these common situational features relate to the cultures in question and how close they are to each other.

Moreover, Catford claims that there are *"shifts"* that take place in translation. Shifts, according to him, *"mean departures from formal correspondence in the process of going from the SL to the TL"* (ibid). He identifies major types of "shifts" which he calls *"Level shifts"* and *"Category shifts"* (ibid). Briefly, he claims that *"shifts" from grammar to lexis and vice-versa are the only possible level shifts in translation* (ibid). Catford distinguishes between two types of untranslatability. He argues that *"ambiguities arise from two sources:*

(i) Shared exponence of two or more SL grammatical or lexical items and

(ii) "Polysemy of an SL item with no corresponding TL polysemy" (Catford, 1965: 94). He also claims that cultural untranslatability occurs when *"a situational feature functionally relevant for the SL text is completely absent from the culture of which the TL is a part"* (Catford, 1965: 99).

3-Beekman and Callow (1974)

In 1974 Beekman and Callow, in *'Translating the Word of God,'* advocated the idiomatic translation approach. They hold that translating denotes

(1) at least two languages and

(2) a message.

These two essential components of translation may be called respectively, *"form"* and *"meaning"* (Beekman and Callow, 1974). They go on to say that the *"formal linguistic elements of a language are what is meant by form"*. They

maintain that on the basis of the linguistic form of a translation, trends within translation could be associated with:

(A) Literal translation which seeks to "*closely parallel the linguistic form of the first language*" (ibid); or

(B) "Idiomatic translation" which seeks to reproduce the original into the "natural form" of the second language whether or not it parallels the form of the first language. Within these two broad categories of translation, there can be recognized:

1- highly literal,

2- modified literal,

3- idiomatic,

4- excessively free translation.

Highly literal translation, according to Beekman and Callow, is unacceptable because it parallels the linguistic features of the original very closely; for instance, the translation would follow the structure of the first language word by word and ignore the rules of grammar of the second language. Excessively free translation, on the other hand, according to Beekman and Callow, diverges from the content of the original by over-emphasizing, misinterpreting the original message or providing information which is not implied in the original. They argue that unduly free translation and the highly literal translation do not reproduce the message of the original or produce a precise representation.

By modified literal translation, Beekman and Callow confirm that the translator "*is prepared to allow for more departures from the form of the original than just those necessitated by the obligatory categories of the RL*" (ibid). The translator would do this when he feels that the translation has distorted the content of the original. The writers claim that even though this type of translation is a considerable improvement over highly literal translation "*the same grammatical forms as those that are found in the original are generally used.*" So, Beekman and Callow believe that this type of translation is acceptable to an audience that might refer back to the original.

The third type of translation identified by Beekman and Callow is idiomatic translation. In introducing idiomatic translation, the translator aims to give the readers of the target language *"the sense of the original"* (ibid) using what the writers call *"the natural and grammatical and lexical forms of the RL."* The translator who produces this type of translation is charged with reproducing the sense of the original, which *"must be carried using the linguistic form of the RL"*. Beekman and Callow claim that the grammatical and lexical forms of the first language are simply the means by which a message is conveyed to the audience. Therefore, according to them, form is only important as a carrier of a message.

#### 4-Beaugrande and Dresseler (1981)

Beaugrande and Dresseler advocated, in 1981, the individualistic approach to translation. Their approach is based on identifying text types according to recurring characteristics, but they claim that equivalence of texts can only be *"in the experience of participants"* (Beaugrande and Dresseler, 1981).

The writers believe that *"a science of texts should be able to describe or explain both the shared features and the distinctions among these texts or text types"* (ibid). They say that the study of text aims at discovering what makes up a text, how texts are produced and received as well as how they are used.

According to Beaugrande and Dresseler, a text is defined as *"a communicative occurrence which meets seven standards of textuality."*

1- Cohesion,

2- Coherence,

3- Intentionality,

4- Acceptability,

5- Informativity,

6- Factors which make a text relevant to a situation of occurrence,

7- Intertextuality.

The above listed standards are believed by Beaugrande and Dressler to *"define and create the form of behaviour identifiable as textual communication"*. But the writers argue that equivalence of texts can only be *"in the experience of participants"* (ibid, 191). Nevertheless, translation must try *"to reproduce the experience with the necessary adaptation in the target language independently of whether or not the elements in the goal language text occupy the same positions in their virtual systems as do the elements of the original texts in theirs"*(ibid).

Furthermore, the writers believe that since texts literally provide *"alternative organizations of the world or discourse"*, translators cannot provide a corresponding experience in the translation if they impose on the text *"their own processing activities."* Instead, translators ought to *"analyze both the text and the range of plausible receiver reactions in order to preserve as much of that range as possible"*(ibid). Moreover, the writers propose that if *"language elements and structures are viewed in term of processes and operations translating would benefit a great deal."*

Finally, Beaugrande and Dressler dismiss the traditional distinction between literal and free translation on the grounds that this distinction would imply that *"there can be an equivalence of language elements independently of their setting of occurrence; and that such equivalence is somehow relevant to actual usage"*, a view which they believe to be wrong.

In contrast, this perspective is adapted differently by House, 1981 who advocates the functional equivalence theory of translation.

5-House (1981)

*'A Model for Translation Quality Assessment'* is the name of the book written by House, 1981, based on the view that *"a translation text should not only match its source text in function but employ equivalent situational means to achieve that function"* (House,1981).

House believes that her Model of Translation Assessment is based on pragmatic theories of language use. She applies her model to a corpus of German and English source and translation texts and embarks on a discussion of the results. House claims that to establish functional equivalence between a source and translation

text, the source language text is to be analysed first in order to establish what equivalence between source language and target language texts means. House argues that *"since the textual function is defined as the use of the text in a particular situation, each individual text is to be referred to the particular situation in which it is embedded"* (ibid). Thus according to House, the model she suggests aims to establish the source language text's functions and the corresponding target language text's functions. House applies for her purpose Crystal and Davy's system of situational dimensions as she claims that it breaks down the situation into parts. In conclusion, House builds up translation strategy according to the division of texts based on language functions, the ideational and the inspirational.

She determines, for instance, that ideational texts require overt translation. She believes that an overt translation is favoured when the source language text is of an outstanding value in the source language and has the potential to be important in its own right for other cultures. On the other hand, a covert translation is required for source language texts that are not culturally linked to their source, because a covert translation would read like an original in the target language.

#### 6- Newmark (1982)

*"An approach to translation"* is the name of the book by Newmark who suggests the language function approach to translation. He proposes that a translator ought to relate the text to the appropriate language function on the basis of which the method of translation is then decided. According to Newmark, *"the main functions of language are the expressive, the descriptive or informative, and the vocative or directive or persuasive"* (Newmark,1982). He proposes two methods of translation:

(1) Communicative translation

(2) Semantic translation

Newmark claims that communicative and semantic translations stem from the traditional methods of translation namely the free and the literal. Furthermore, he believes that these two methods might overlap in texts that are *"culture free"* and well written. He holds the translator responsible for grasping all the ideas of a text as well as the significance of the words and their particular arrangements before choosing his translation method.

The writer claims that *"the basic difference between communicative and semantic language is the stress on message and meaning, reader and author, utterance and thought process."*(ibid) He suggests that texts requiring communicative translation are texts of the informative and vocative functions of language where reproducing the same effect on the readership of the translation as that produced on the original readership is of the utmost importance. Since informative and vocative texts are mainly concerned with communicating a clear message to the reader, either informing him of something/requiring him to do something, the clarity of the message-is very important and it is most- appropriately reproduced by communicative translation which conveys the original message using the natural expression of the target language. Texts of the informative and vocative functions are general text books, scientific reports, propaganda, instructions, and "most non-literary writing" in general.

On the other hand, semantic translation is most appropriate for literary and religious writing and works of outstanding value where the - individualistic expression of the writer is as important as the work itself.

To summarize:

Nida's (1964) formal and dynamic equivalence notion suggests that equivalence can be either dynamic or formal. Dynamic equivalence, on the one hand, aims to reproduce the same relationship between the message and the receptor as that between the original and the first receptor, while formal equivalence on the other hand, aims to produce *"the message itself in both form and content"* (Nida, 1964).

Catford (1965) stresses the notion of substitution where he defines equivalence between two texts as functioning in the same way in the same situation.

Beekman and Callow (1974) advocate the notion of idiomatic translation which proposes that equivalence means reproducing *"the sense of the original using the form of the second language"* (Beekman and Callow, 1974).

Beaugrande and Dressler (1981) support the individualistic school of translation that suggests equivalence can only be *"in the experience of participants"* (Beaugrande and Dressler, 1981).



Differently, House (1981) supports the functional equivalence of translation when she views equivalence as a match of function between two texts introducing "*equivalence situational dimensional means to achieve that function*" (House, 1981).

Newmark's (1982) Language function school of translation defines equivalence as "*producing on the sense of the translation an effect as close as possible*" (Newmark, 1982: 39) when the translation strategy is communicative. But when the translation strategy is semantic, equivalence would be reproducing "*the exact contextual meaning*" (Newmark, 1982)

#### **2.4. Translation process**

The translation process, whether it is for translation or interpreting, can be described simply as: decoding the meaning of the source text, and; re-encoding this meaning in the target language. To decode the meaning of a text the translator must first identify its component "translation units", that is to say the segments of the text to be treated as a cognitive unit. A translation unit may be a word, a phrase or even one or more sentences. Behind this seemingly simple procedure lies a complex cognitive operation. To decode the complete meaning of the source text, the translator must consciously and methodically interpret and analyse all its features. This process requires thorough knowledge of the grammar, semantics, syntax, idioms and the like of the source language, as well as the culture of its speakers.

The translator needs the same in-depth knowledge to re-encode the meaning in the target language. In fact, often translators' knowledge of the target language is more important, and needs to be deeper, than their knowledge of the source language. For this reason, most translators translate into a language of which they are native speakers. In addition, knowledge of the subject matter being discussed is essential.

#### **2.5 .Types of translation**

In fact, there is more than one way according to which types of translation are singled out. They can be singled out depending on the techniques followed during the process of translation, the special field of work, a linguistic aspect, a predominant communicative function of the source text, or the form of speech involved in the translation process. Thus we can distinguish between *word for*

*word and conceptual translation, legal and technical translation, interlingual and intralingual translation, literary and informative translation, and, between written and oral translation.*

The main two groups are: *Literary translation and Informative translation.* *Literary translation* deals with literary texts, i.e. works of fiction or poetry whose main function is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation. It is a great challenge to the translator to combine the maximum equivalence and the high literary merit.

*Informative translation* is rendering into the target language non-literary texts, the main purpose of which is to convey a certain amount of ideas, to inform the reader. However, if the source text is of some length, its translation can be listed as literary or informative only as an approximation. A literary text may, in fact, include some parts of purely informative character.

Contrariwise, informative translation may comprise some elements aimed at achieving an aesthetic effect.

There are also some minor groups of texts that can be considered separately because of the specific problems their translation causes to the translator. However, these minor groups could be considered as sub-groups of informative translation in a way or another. They are:

### 1. Technical Translation

The term "technical translation" can be understood in two ways: In its broadest sense, it is about translating user manuals, instructions leaflets, internal notes, medical translation, financial reports, minutes of proceedings, administrative terms in general, and so forth. These documents share the distinction of being for a specific and limited target audience and usually have a limited shelf-life.

In its most limited sense, technical translation refers to "technical" documentation such as engineering, IT, electronics, mechanics, and industrial texts in general. Technical translation requires knowledge of the specialized terminology used in the sector originating the text.

## 2. Scientific Translation

As its name indicates, scientific translation deals with documents in the domain of science: articles, theses, papers, congress booklets, presentations, study reports etc.

## 3. Financial Translation

Financial or economic translation, of course, deals with documentation relating to the likes of financial, banking, and stock exchange activity. This includes company annual reports, financial statements, financial contracts, financing packages, and so forth. Financial Translation – For financial based industries, financial translation is the translation of text of a financial nature like banking, stocks, commodities, and investment funds.

## 4. Legal Translation

Legal translation covers a wide range of very different documents. These may include legal documents such as summons and warrants; administrative texts such as registration certificates; corporate statutes and remittance drafts, technical documents such as expert opinions and texts for judicial purposes; and a number of other texts in addition to reports and minutes of court proceedings.

## 5. Judicial Translation

Judicial translation, not to be confused with legal or certified translation, refers to the task of translation undertaken in a court setting. Judicial translators specialize in translating documents such as letters rogatory, minutes of proceedings, judgments, expert opinions, deposition, minutes of interrogation sessions etc.

## 6. Juridical Translation

Juridical translation refers to legally-binding documentation. For example, this could be the translation of documents such as laws; regulations and decrees; general sales and purchase conditions; legally binding contracts such as labor; license and commercial contracts; partnership agreements, accords; protocols and conventions; internal regulations; insurance policies; and bail assurance, among others. The juridical translator must have a solid legal background in addition to their linguistic training.

## 7. Administrative Translation

This term refers to translation of administrative text – a very broad term. For businesses and organizations that are used in day-to-day management.

## 8. Commercial Translation

Sometimes called business translation, commercial translation covers any sort of document used in the business world such as letters, company accounts, tender documents, annuals reports, etc. Oftentimes, commercial translations require specialist translators with knowledge of terminology used in the business world.

## 9. General Translation

General translations are less complicated and the language used is not high level. In general translation, there is no specific or technical terminology used. Although these are simpler, they typically are still not suitable for using a free translation tool.

## 10. Medical Translation

Medical translations are also highly complex and will involve translating medical packaging, textbooks, medical equipment manuals and drug labeling. Specialization is necessary. Like pharmaceutical translation, medical translation is specialisation where a mistranslation can have grave consequences.

## 11. Translation for film scripts, comic strips, commercial advertisements

In dubbing a film the translator is limited in his choice of variants by the necessity to fit the pronunciation of the translated words to the movement of the actor's lips. Translating the captions in a comic strip, the translator will have to consider the numerous allusions to the facts well known to the regular readers of comics. And in dealing with commercial advertisements he must bear in mind that their sole purpose is to win over the prospective customers. Since the text of translation will deal with quite a different kind of people than the original advertisement was meant for, there is the problem of achieving the same pragmatic effect by introducing the necessary changes in the message.

## 12. Translation of religious texts

The translation of religious works has played an important role in world history. For instance, the translation of the Bible and the Holy Quran, in fact, this is the most difficult type of translation as the translator faces problems due to the sacred nature of such texts.

## **2.6. Equivalence**

Collins Dictionary of the English Language (1991: 529) states that: being equivalence is being *"equal or interchangeable in value, quantity, significance, etc."* or *"having the same or a similar effect or meaning."* Similarly, Webster's Ninth New Collegiate Dictionary (1991: 421) defines the concept as the state of being *"equal in force, amount or value"* or *"like in signification or import"*. Baker (2004: 1) believes that Equivalence has been a *"central notion in discussions of translation across the ages, whether these discussions are theoretical or practical. In fact, it has been so central that translation itself is defined in terms of equivalence"*.

In this part the researcher aims to review the theory of equivalence as interpreted by some of the most innovative theorists in this field—Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House, and finally Baker.

These theorists have studied equivalence in relation to the translation process, using different approaches, and have provided fruitful ideas for further study on this topic. Their theories will be analyzed in chronological order so that it will be easier to follow the evolution of this concept.

These theories can be substantially divided into three main groups. In the first there are those translation scholars who are in favour of a linguistic approach to translation and who seem to forget that translation in itself is not merely a matter of linguistics. In fact, when a message is transferred from the SL to TL, the translator is also dealing with two different cultures at the same time. This particular aspect seems to have been taken into consideration by the second group of theorists who regard translation equivalence as being essentially a transfer of the message from the SC to the TC and a pragmatic/semantic or functionally oriented approach to translation. Finally, there are other translation scholars who seem to stand in the middle, such as Baker for instance, who claims that equivalence is used *'for the*

*sake of convenience—because most translators are used to it rather than because it has any theoretical status.'*

### 1. Vinay and Darbelnet and their definition of equivalence in translation

Vinay and Darbelnet view equivalence-oriented translation as a procedure which *'replicates the same situation as in the original, whilst using completely different wording.'* They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

With regard to equivalent expressions between language pairs, Vinay and Darbelnet claim that they are acceptable as long as they are listed in a bilingual dictionary as 'full equivalents'. However, later they note that glossaries and collections of idiomatic expressions *'can never be exhaustive.'* They conclude by saying that *'the need for creating equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for a solution.'* Indeed, they argue that even if the semantic equivalent of an expression in the SL text is quoted in a dictionary or a glossary, it is not enough, and it does not guarantee a successful translation.

### 2. Jakobson and the concept of equivalence in translation

Roman Jakobson's study of equivalence gave new impetus to the theoretical analysis of translation since he introduced the notion of *'equivalence in difference'*. On the basis of his semiotic approach to language and his aphorism 'there is no signatum without signum' (1959), he suggests three kinds of translation:

- Intralingual                      (within one language, i.e. rewording or paraphrase)
- Interlingual                      (between two languages)
- Intersemiotic                      (between sign systems)

Jakobson claims that, in the case of interlingual translation, the translator makes use of synonyms in order to get the ST message across. This means that in interlingual translations there is no full equivalence between code units. According to his theory, *'translation involves two equivalent messages in two different codes'*.(ibid). Jakobson goes on to say that from a grammatical point of view languages may differ from one another to a greater or lesser degree, but this does

not mean that a translation cannot be possible, in other words, that the translator may face the problem of not finding a translation equivalent. He acknowledges that '*whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions*' (ibid). Jakobson provides a number of examples by comparing English and Russian language structures and explains that in such cases where there is no a literal equivalent for a particular ST word or sentence, then it is up to the translator to choose the most suitable way to render it in the TT.

There seems to be some similarity between Vinay and Darbelnet's theory of translation procedures and Jakobson's theory of translation. Both theories stress the fact that, whenever a linguistic approach is no longer suitable to carry out a translation, the translator can rely on other procedures such as loan-translations, neologisms and the like. Both theories recognize the limitations of a linguistic theory and argue that a translation can never be impossible since there are several methods that the translator can choose. The role of the translator as the person who decides how to carry out the translation is emphasized in both theories. Both Vinay and Darbelnet as well as Jakobson conceive the translation task as something which can always be carried out from one language to another, regardless of the cultural or grammatical differences between ST and TT.

It can be concluded that Jakobson's theory is essentially based on his semiotic approach to translation according to which the translator has to recode the ST message first and then s/he has to transmit it into an equivalent message for the TC.

### 3. Nida and Taber: Formal correspondence and dynamic equivalence

Nida argued that there are two different types of equivalence, namely *formal equivalence*—which in the second edition by Nida and Taber (1982) is referred to as *formal correspondence*—and *dynamic equivalence*. Formal correspondence focuses attention on the message itself in both form and content', unlike dynamic equivalence which is based upon 'the principle of equivalent effect' (1964). In the second edition (1982) of their work, the two theorists provide a more detailed explanation of each type of equivalence.

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. They therefore suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the TT since the translation will not be easily understood by the target audience (Fawcett, 1997). Nida and Taber, themselves assert that *'Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard'* (ibid). Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will create the same impact on the TC audience as the original wording did upon the ST audience. They argue that *'Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful'* (Nida and Taber, (1982).

One can easily see that Nida is in favour of the application of dynamic equivalence, as a more effective translation procedure. This is perfectly understandable if we take into account the context of the situation in which Nida was dealing with the translation phenomenon, that is to say, his translation of the Bible. Thus, the product of the translation process, that is the text in the TL, must have the same impact on the different readers it was addressing. Only in Nida and Taber's edition is it clearly stated that *'dynamic equivalence in translation is far more than mere correct Communication of information ''* (ibid)

Despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality. He therefore strives to make sure that this message remains clear in the target text.

#### 4. Catford and the introduction of translation shifts

Catford's approach to translation equivalence clearly differs from that adopted by Nida since Catford had a preference for a more linguistic-based approach to



translation and this approach is based on the linguistic work of Firth and Halliday. His main contribution in the field of translation theory is the introduction of the concepts of types and shifts of translation. Catford proposed very broad types of translation in terms of three criteria:

-The extent of translation (full translation vs partial translation);

-The grammatical rank at which the translation equivalence is established

(rank-bound translation vs. unbounded translation); and

-The levels of language involved in translation (*total translation* vs. *restricted translation*).

The second type of translation will be discussed since it is the one that concerns the concept of equivalence, and the notion of translation shifts, as elaborated by Catford. They are based on the distinction between formal correspondence and textual equivalence.

In *rank-bound translation* an equivalent is sought in the TL for each word, or for each morpheme encountered in the ST. In unbounded *translation* equivalences are not tied to a particular rank, and we may additionally find equivalences at sentence, clause and other levels.

One of the problems with formal correspondence is that, despite being a useful tool to employ in comparative linguistics, it seems that it is not really relevant in terms of assessing translation equivalence between ST and TT. For this reason, one may turn to Catford's other dimension of correspondence, namely *textual equivalence* which occurs when any TL text or portion of text is '*observed on a particular occasion ... to be the equivalent of a given SL text or portion of text*' (ibid). He implements this by a process of commutation, whereby 'a competent bilingual informant or translator' is consulted on the translation of various sentences whose ST items are changed in order to observe '*what changes if any occur in the TL text as a consequence*' (ibid)

As far as translation shifts are concerned, Catford defines them as '*departures from formal correspondence in the process of going from the SL to the TL*' (ibid). Catford argues that there are two main types of translation shifts, namely *level shifts*, where the SL item at one linguistic level (e.g. grammar) has a TL equivalent

at a different level (e.g. lexis), and *category shifts* which are divided into four types:

1. *Structure-shifts*, which involve a grammatical change between the structure Of the ST and that of the TT;

2. *Class-shifts*, when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;

3. *Unit-shifts*, which involve changes in rank;

4. *Intra-system shifts*, which occur when 'SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system' (ibid.:80). For instance, when the SL singular becomes a TL plural.

Catford was very much criticized for his linguistic theory of translation. One of the most scathing criticisms came from Snell-Hornby (1988), who argued that Catford's definition of textual equivalence is '*circular*', his theory's reliance on bilingual informants '*hopelessly inadequate*', and his example sentences '*isolated and even absurdly simplistic*' (ibid). She considers the concept of equivalence in translation as being an illusion. She asserts that the translation process cannot simply be reduced to a linguistic exercise, as claimed by Catford for instance, since there are also other factors, such as textual, cultural and situational aspects, which should be taken into consideration when translating. In other words, she does not believe that linguistics is the only discipline which enables people to carry out a translation, since translating involves different cultures and different situations at the same time and they do not always match from one language to another.

##### 5. House and the elaboration of overt and covert translation

House (1977) is in favour of semantic and pragmatic equivalence and argues that ST and TT should match one another in function. House suggests that it is possible to characterize the function of a text by determining the *situational dimensions* of the ST. In fact, according to her theory, every text is in itself placed within a particular situation which has to be correctly identified and taken into account by the translator. After the ST analysis, House is in a position to evaluate a translation; if the ST and the TT differ substantially on situational features, then

they are not functionally equivalent, and the translation is not of a high quality. In fact, she acknowledges that *'a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function'* (ibid)

Central to House's discussion is the concept of *overt* and *covert* translations. In an overt translation the TT audience is not directly addressed and there is therefore no need at all to attempt to recreate a *'second original'* since an overt translation *'must overtly be a translation'* (ibid). By covert translation, on the other hand, is meant the production of a text which is functionally equivalent to the ST. House also argues that in this type of translation the ST *'is not specifically addressed to a TC audience'* (ibid)

House sets out the types of ST that would probably yield translations of the two categories. An academic article, for instance, is unlikely to exhibit any features specific to the SC; the article has the same argumentative or expository force that it would if it had originated in the TL, and the fact that it is a translation at all need not be made known to the readers. A political speech in the SC, on the other hand, is addressed to a particular cultural or national group which the speaker sets out to move to action or otherwise influence, whereas the TT merely informs outsiders what the speaker is saying to his or her constituency. It is clear that in this latter case, which is an instance of overt translation, functional equivalence cannot be maintained, and it is therefore intended that the ST and the TT function differently.

House's theory of equivalence in translation seems to be much more flexible than Catford's. In fact, she gives authentic examples, uses complete texts and, more importantly, she relates linguistic features to the context of both source and target text.

## 6- Baker's approach to translation equivalence

New adjectives have been assigned to the notion of equivalence (grammatical, textual, pragmatic equivalence, and several others) and made their appearance in the excess of recent works in this field. An extremely interesting discussion of the notion of equivalence can be found in Baker (1992) who seems to offer a more detailed list of conditions upon which the concept of equivalence can be defined.

She explores the notion of equivalence at different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

-Equivalence that can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST s/he looks at the words as single units in order to find a direct 'equivalent' term in the TL. Baker gives a definition of the term *word* since it should be remembered that a single word can sometimes be assigned different meanings in different languages and might be regarded as being a more complex unit or *morpheme*. This means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense (ibid).

-Grammatical equivalence, when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may create some problems in terms of finding a direct correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation Baker focuses on number, tense and aspects, voice, person and gender.

-Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the TC audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation and the text type.

-Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.

To conclude, the notion of equivalence is undoubtedly one of the most problematic and controversial areas in the field of translation theory. The term has caused, and it seems quite observable that it will continue to cause, heated debates within the field of translation studies. This term has been analyzed, evaluated and extensively discussed from different points of view and has been approached from many different perspectives. The first discussions of the notion of equivalence in translation initiated the further elaboration of the term by contemporary theorists. Even the brief outline of the issue given above indicates its importance within the framework of the theoretical reflection on translation. The difficulty in defining equivalence seems to result in the impossibility of having a universal approach to this notion.

## **2.7. Definition of language**

Speaking about language, as a concept rises many definitions in the mind that is confirming different facts about this unique human phenomenon. Each definition gives a certain image which is different from the other due to the angle from which it describes the language and the field in which the language is applied.

According to Cambridge English Dictionary language is :*“a system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particular country or type of work.”* The Free Dictionary gives the following definitions for language: *“Communication of thoughts and feelings through a system of arbitrary signals, such as voice sounds, gestures, or written symbols.*

As an object of linguistic study, "language" has two primary meanings: an abstract concept, and a specific linguistic system, e.g. "French". The Swiss linguist Ferdinand de Saussure, who defined the modern discipline of linguistics, first explicitly formulated the distinction using the French word “ *langage*” for

language as a concept, “*langue*” as a specific instance of a language system, and “*parole*” for the concrete usage of speech in articular language.

When speaking of language as a general concept, definitions can be used which stress different aspects of the phenomenon. These definitions also entail different approaches and understandings of language, and they also inform different and often incompatible schools of linguistic theory. Debates about the nature and origin of language go back to the ancient world. Greek philosophers such as Gorgias and Plato debated the relation between words, concepts and reality. Gorgias argued that language could represent neither the objective experience nor human experience, and that communication and truth were therefore impossible. Plato maintained that communication is possible because language represents ideas and concepts that exist independently of, and prior to, language.

Language as the sole means of communication between human is described by Mahasneh (2015: 269) as a: “*system of signs that express ideas.*” She describes language as a set of grammatical rules used by a speaker in a particular context to his/her audience depending on a common background, culture and sometimes age or gender. Trask (2007: 130) states that language should be studied as communication and that any piece of language studied without the interpersonal, social and uniquely occurring situation would result in data that is distorted in essence and accordingly unreal. Amberg & Vause (2009: 3) simplify the issue when they argue that language is used in context, and the choice of how to use it is decided and governed by understanding and recognizing the relationship between its users. In order for one to use a language correctly, meaningfully and appropriately, one needs to be familiar with the culture from which the language originates and the social factors driving it. In the introduction to his book *Stylistics*, Bradford (2005: xi) argues that language is used or responded to according to the way its words are understood. This understanding is based on a great number of contextual and situational issues.

## **2.8. Definition of literal language**

According to Merriam-Webster Dictionary the meaning of literal is: *a: according with the letter of the scriptures adheres to a literal reading of the passage b: “adhering to fact or to the ordinary construction or primary meaning of a term or*

*expression*: “free from exaggeration or embellishment” *the literal truth* *d*: “characterized by a concern mainly with facts” *a very literal man*.

As for literal language, Razzak and Al-Hassan (1986:237) argue that it means words refer exactly to what is said. Relatively, Reddy (1979:64) states that literal means adhering to the basic facts, or to the ordinary usage and standard meanings of words.

## **2.9. Definition of Figurative Language**

The definition of figurative according to Merriam-Webster Dictionary is: *1.a*: “representing by a figure or resemblance” : emblematic *the figurative dove of peace* *b*: “of or relating to representation of form or figure in art *figurative sculpture*” *.2.a*: “expressing one thing in terms normally denoting another with which it may be regarded as analogous” : metaphorical *figurative language* *in a figurative sense, civilization marches up and down* — Lewis Mumford *b*: characterized by figures of speech *a figurative description*.

In its general sense, figurative language may refer to expressions that exaggerate or alter the semantic content of the word. Figurative language is usually used for comparing, identifying or altering one thing with another that has a meaning or connotation familiar to the recipient. In other words, it deals with something by relating it to something else.

Eysenck and Keane (2005:396) argue that the much experiments confirmed that figurative language is comprehended at the same time as literal language (i.e.) literal and non-literal (figurative) are associated together in their appearance within the recipient's response.

Again in this sense, it may be inferred that figurative language is not the incorrect use of the language that debases or deforms the language. To the contrary it is an integral part of language concerning a matter of linguistic exaggeration to polish a particular linguistic point by making the recipient looks at the word differently. It may be argued that it is the manner of language using to get better effect and may be more expressive of emotional content, relative values, or esthetic quality and psychological terms in addition to its rhetorical side.

In this, figurative language is a way by which the recipient finds the comparison interesting or even a bit surprising; this is the category of language which the current study sets out to investigate, and metaphor is the concept that converses its theme.

## **2.10. Definition of some types of Figurative Language in English**

This section highlights some kinds of figurative language in English with more emphasis on metaphor as it is the core of this study.

### **2.10.1 Simile**

Simile is a figure of speech that makes a comparison between two different things by the assistance of certain words often used for comparison. In other words, simile is where two unlike things are compared by using 'as' or 'like.' Therefore, it is a direct comparison.

Simile is defined by Webster's New World Dictionary of the American Language (1964), as *"a figure of speech in which one thing is likened to another, dissimilar thing by the use of like, as, etc., e. g. a heart as big as a whale"; "*

Knowledges and Moon (2006:8) state that similes are very much like metaphors but there is an important difference that "similes are introduced or signalled by words such as like, as, compare, resemble, and so on". The following examples of similes illustrate this point

- He is Solid as a rock.
- As pale as death.

### **2.10.2 Metonymy**

According to Webster's New World Dictionary of the American Language (1964), *"metonymy is the use of the name of one thing for that of another associated with it e. g. the White House has decided for 'the President has decided"*.

In English the expression metonymy comes from the Greek word 'metonymia' which is derived from 'meta' change and 'onom' name (Jump, 1972). No precise definition of a metonymy has been offered because most definitions of metonymy are *"so vague that they might also cover other concepts such as synecdoche, metaphor, and irony, etc"* (Seto, 1999:91).



### 2.10.3. Synecdoche

This is another type of figurative language. Webster's New World Dictionary of the American Language (1964), defines it as "*a figure of speech in which a part of individual is used for a whole or class, or the reverse of this. Example: bread for food, or the army for a soldier*".

This is closely related to metonymy and is a figure of speech that denotes a part of something but is used to refer to the whole thing. For example, 'a pair of hands' referring to a worker.

### 2.11. English understanding of metaphors

This concept is the undertaken issue of this study. It will be explained in details.

The word 'metaphor' comes from Greek *metapherein*, meaning 'to transfer' or to 'carry over.' Reference to this universal linguistic phenomenon can be found in the writings of Greek philosophers and rhetoricians, as well as of contemporary linguists (cf. Richards, 1965; Leech, 1969; Dagut, 1976; and Maalej, 2002). The earliest definition of metaphor—quoted from Aristotle's *The Poetics* by Richard (1965: 89) is "*a shift carrying over a word from its normal use to a new one.*"

According to Webster's New World Dictionary of the American Language (1964), metaphor is "*a figure of speech in which one thing is likened to another different thing by being spoken of as if it were that other, for example: all the world's a stage*".

Crystal (1992:249), on his side, states that metaphor is "*a semantic mapping from one conceptual domain to another, often using anomalous or deviant language*". Examples are:

- *Broken heart.*

-*The world is a stage*

From the various above definitions of metaphor, we can draw the conclusion that metaphor is defined in more or less the same way by different sources. All of them agree that metaphor involves applying one thing in the name of another.

However, they differ in that some authors look at metaphor in isolation from other figures of speech, while others conflate metaphor with simile.

In fact, metaphor is an implied simile. It does not, like the simile, state that the thing is like another or acts as another, but takes that for granted and proceeds as if the two things were one.

Metaphor also means borrowing. It is a figure of speech in which a word loses its literal meaning and borrows a new one. It is an unstated comparison, where the object compared is identical to the object of comparison. A metaphor has a double meaning; two concepts come to mind instead of just one, and both have some resemblance and unity. In other words a metaphor means the use of a word in a figurative sense in such a manner that the relationship of resemblance between the real and the figurative meaning is maintained, but the resemblance is not stated.

Thus when we say, “*He fought like a lion*”, we use a simile, but when we say “*He was a lion in the fight*” we use a metaphor.

Every simile can be compressed into a metaphor and every metaphor can be expanded into a simile.

### **2.11.1. Pillars of metaphor in English:**

The linguists of the English language have different views in determining the elements of metaphor. Some linguists consider them two elements like Max Black (1982) and Beckman and Callao (1982), others consider them three elements as Richards (1982), and among them even who consider them four elements such as Peter Newmark (1982).

For Max Black, metaphor is not one word, but it is the entire sentence. It is composed of two pillars:

-the frame: the context in which it was received by the metaphor; and

-the focus: the word used allegorically, for example:

- *The ship ploughs the sea.*

Framework is the entire sentence. And the focus is the word 'ploughed' allegorically used in a sentence, so how the ship ploughed the sea?

(Alvarez, 1982: 192)

Beckman and Kalou see that the metaphor has also two pillars (Newmark, 1982: 91). The first is the topic, the item that describes any metaphor has a borrowed name; and the second is the point of similarity between the topic and the word used metaphorically, for example:

- *He has a heart of stone.*

The topic is 'heart', the point of similarity between the topic and the word used metaphorically is the word 'stone' and the meaning here: it has a hardened heart as a stone.

Richards makes three pillars of metaphor (Ibid: 19). The first pillar is the *tenor*. It is the element that is described by the metaphor. The second pillar is the *vehicle*, which is the borrowed word. The third pillar is the *ground*. It is the similarity ground between the described element and the vehicle of similarity. For example:

- *Eye of a needle.*

The tenor is the hole found in the needle, i.e. the eye. And the vehicle is eye, i.e. the human eye. The ground similarity between the eye of a needle and the human eye is the shape. Both of them are semi-oval.

Newmark says that metaphor has four pillars. The *object* is first of these pillars, that is the element which describes metaphor. Second is the *image*, that is the element which described by the object. Third is the *sense*, that is what shows the similarities between the object and the image. Fourth, the *metaphor*, a word or words taken from the image. In the example:

- *A sunny smile.*

The object is the word 'smile', and the image is the word 'sun'. The meaning may be cheerful, happy, and warm. And metaphor is the word sunny i.e. sunny and bright (Ibid).

### **2.11.2. Types of Metaphor**

Image and quality are so relative features of metaphors. These two aspects are the main foundation in their specification that leads to the classification of metaphors into different clear types. Below is a brief account of the main types of metaphors

which are specified by specialists like Leech (1974:134) Lakoff and Johnson (1980:5-6), Crystal (1992:294) among others:

**2.11.2.1. Simple Metaphor** is a type of metaphor with a single subject and direct correlation with the metaphoric description. The simple metaphor is rarely confusing and is used to convey simple ideas. For example in 'She is sleeping on her books'. This metaphor is straight, frank and clear in describing someone works hard to pass the exam.

**2.11.2.2. Compound Metaphor** is a type that often uses adverbs and adjectives to attract the recipient. It is the one that catches the mind with several points of similarity by using descriptive words in sequence. An example is: '*She has the wild deer's foot*'. This phrase suggests that she is of grace and speed as well as daring just like the deer.

**2.11.2.3. Complex Metaphor** often used to clarify the moment situation. It occurs in form of riddles or puzzles. The expression '*He felt the steam rising*' is used as a metaphor for growing angry, where "steam" symbolizes the feeling of anger and "rising" describes the status of that anger feeling.

**2.11.2.4. Active Metaphor** is a type of metaphor often used in poetry and speeches to encourage thought. In this type there is some relation between the subject and descriptive words. For example 'The misery of cows greets me' are descriptive words used to describe one's unluckiness.

**2.11.2.5. Dead Metaphor** is a type of metaphor in which the meaning and the force of imaginative effectiveness lost through overuse in time. In other words, it is that type of metaphor in which the sense of the recipient stopped to be aware that the words are no longer used literally i.e., the literal sense is dead and the non-literal sense takes place. An example is '*fabulous*' which used to describe something as unbelievable or mythical. Other examples are: '*The enemies of success*', '*The game of politicians*'.

**2.11.2.6. Absolute Metaphor** comprises tenor and vehicle (source and target) with no clear relation between them. This metaphor is used to express the feeling of being in trouble. For example, when one falls in a problem, he may say: '*Oh, no! I am toast.*'

**2.11.2.7. Dormant Metaphor** is that metaphor in which the connection with the initial idea it denotes has been lost. In other words, a dormant metaphor is one in which the subject and descriptive word or words are not clear in relations, such as the phrase '*She seemed rattled*'. This leads to the questions of by whom or by what she was carried away. Here, it is not known by what man can be carried away.

**2.11.2.8. Ontological Metaphors** give incorporeal things a sense of boundary and substance, allowing us to speak of them as objects or bounded spaces. Doing so allows referring to a concept in different terms. For example to quantify the concept as in (*A lot of patience*), to identify it as in (*Brutality of war*), to identify causes as in (*This heat is driving me mad*) or to identify goals as in (*He went to seek his fortune*).

**2.11.2.9. Implicit Metaphor** is that one in which the intention (target) is not specified but implied. An example is: '*Shut your trap!*' Here, the intention or the tenor of the speaker is unspecified. An implicit metaphor does not identify the subject directly, but is used more in the sense that the subject will be understood by the description. The implicit metaphor lies within the range of common knowledge.

**2.11.2.10. Root Metaphor** is an image or fact that shapes an individual's perception of the world and interpretation of reality. It is the fundamental attachments that cause an individual's understanding of a certain situation. Religion is considered the most common root metaphor since birth, marriage, death and other life experiences can convey different meanings to different people based on their level or type of religious adherence. For example, '*Man from dust to dust*' is a root metaphor referring to death.

**2.11.2.11. Submerged Metaphor** is a type of metaphor in which one of the terms (either the vehicle or tenor) is deep in meaning that requires a deeper understanding to the metaphoric meaning. For example '*My winged ideas are always welcomed*'. Here, the audience must supply the image of the bird.

**2.11.2.12. Extended Metaphor** is the continuation of comparison between two unlike things throughout series of sentences. This type of metaphor takes a single subject and uses multiple metaphors to describe it. An example is '*This bed is my*

*raft, and I am adrift in the sea of dreams'*. It presents much embellishment and decoration.

**2.11.2.13. Mixed Metaphors** is a combination of unrelated or incompatible metaphors in a single sentence. Mixed metaphors are not poetic, nor are provoking. It is that in which one concept crawls from a first identification to the second which both are inconsistent. In other words, it takes two metaphors to describe a person, concept or a state. For example *'Tom stepped up to the plate and grabbed the bull by the horn'*. Here, the baseball proficiency and the activities of a cowboy are implied together within one sentence which describes the skill of Tom in dealing with a certain issue.

**2.11.2.14. Pataphor** is a type of metaphor that takes the metaphoric qualities to the edge of clarity. It is an extreme metaphor and is often used to express excitement. For example *'He galloped into the kitchen, snorted at the food on the table, turned his tail, and ran'*. The metaphor here describes a boy with the actions of a horse. He run like horse in a small place towards the food, neighing (making a horse-sound) during eating and after finishing he turned and run again.

**2.11.2.15. Primary Metaphor** that is the most understandable metaphor. The base of this metaphor is that it is intuitively understood. For example 'knowing is seeing'. Another example is 'Time is sword'.

**2.11.2.16. Conceptual Metaphor** this type is concerning with ideas or concepts to be understood as another. In other words, one idea (or conceptual domain) is understood in terms of another. An example is *'The upcoming days are pregnant with surprises'*. Other examples are: *'Shedding light upon the discussion'* and *'Suzan is the candle of the party'*. Shedding light and candle are metaphors for there is no actual light. "Light" and "Shedding" are used to represent the application of understanding of the situation at hand.

**2.11.2.17. Conventional Metaphor** is a familiar comparison that does not call attention to itself. In other words, it simply represents a part of our everyday understanding of experience, and is processed without effort. Mainly it occurs to disprove the presided idea. Examples are: *'His life is hanging by a thread'*, and *'If all the world is a stage, as Shakespeare says, so where is the audience sitting?'*

**2.11.2.18. Creative Metaphor** contrasts conventional metaphor, creative metaphor implies an original comparison that calls and draws attention to it. The example is *'Her tall black-suited body seemed to carve its way through the crowded room'*.

**2.11.2.19. Grammatical Metaphor** is the type in which one grammatical class is substituted by another. An example is *'Mary came upon a wonderful sight and a wonderful sight met Mary's eyes'*. Mary saw something wonderful.

**2.11.2.20. Structural Metaphor (X is Y) or (X does Y)** is that metaphor in which a complex concept (mostly abstract) is presented in a more concrete term. Example is *'Argument is war'* or *'The black death ambushes for them'*. It is understandable by thinking but not intuitively like primary metaphor.

**2.11.2.21. Poetic Metaphor** this type extends or combines everyday metaphor, especially in poetry. For example, in the following stanza Shakespeare compares life to a shadow, a player on the stage and to a tale that is told by an idiot/stupid person:

*Life's but a walking shadow, a poor player*

*That struts and frets his hour upon the stage*

*And then is heard no more. It is a tale*

*Told by an idiot, full of sound and fury*

**2.11.2.22. The Animistic Metaphor** in which an inanimate object is given an animate characteristics. like: *'The sea is laughing today'*.

**2.11.2.23. Synesthetic Metaphor** in which the settled meaning of sensory perception of one object is transferred to another object. It is mainly a matter of description, like: *'Cool discussion', 'Blood money', 'Fruitless meeting, etc'*.

**2.11.2.24. Concretive Metaphor** in which an abstract object or idea acquires a physical existence or properties of concrete object to be compared, example is: *The happiness of victory*.

**2.11.2.25. Orientational Metaphor** which is related to one's experience in his environment. I.e. this type is concerned with one's awareness of bodies and the

way they function in a physical environment. Example is: *My spirit rises from his bad deeds*. Another example is: *She created a cold man*.

## 2.12. Background to figures of speech in Arabic

Language in Arabic is divided by Arab rhetoricians into الحقيقة 'al-haqiqa' (the factual language) and 'المجاز' 'al-majaaz' (figurative language). The term 'al-haqiqa' is defined by many Arab rhetoricians as an expression that conveys an accurate and precise meaning.

The term 'al-majaaz' (figurative language), on the other hand, can be defined as an expression or a phrase that is used to convey meaning in a way other than its primary meaning in a language (Al-Shaafai, 1955; Al-Sakaaki, no date). Consider the following example:

(او من كان ميتا فاحييناه)

'Can he who was dead, to whom we gave life' (Ali, 1983). The above verse has two metaphorical images. Firstly, the believer who is misguided is compared to a 'dead' person. Secondly, the metaphorical image which can be seen is the image of 'faith' which is compared to the 'one who gave life'.

Linguistically, 'al-majaaz' (figurative language) is derived from the verb 'جاز' 'jaaza', i.e., (to cross over and go beyond). Expressions in 'al-majaaz' (figure of speech) are used to convey meaning other than their original usage in language. The factual meaning of 'al-majaaz' "denotes transference from one place to another and it was therefore used to signify the transference of the meaning of one word to another" (El-Sadda, 1992:103).

Ahmad (2007: 1) compares figure of speech with literal language. He expresses his view of a 'figure of speech' viz:

*"A word or group of words used in any composition to give particular emphasis to an idea or sentiment is termed as a figure of speech. If instead of a literal meaning a word borrows a new meaning it is called a figurative use of the word"*

### 2.12.1 Definitions of some types of figurative language in Arabic

Figures of speech in Arabic rhetoric are referred to as 'علم البيان' 'ilm al-bayan'. Linguistically, 'ilm al-bayan' is derived from the verb 'بان' 'bana' which means 'to



*become clearer and more transparent, to clarify something'* (Abdul Raof, 2006:197). The verb 'بان' 'bana' and 'يبين' may also mean 'argue' and 'prove'. Rhetorically, 'ilm al-bayan' is a discipline *"through which we can shape up the aesthetic form of the proposition and vary the style in order to expose the required signification"* (Abdul Raof, 2006: 197).

Simile, metonymy, metaphor and synecdoche are considered the major figures of speech in Arabic rhetoric.

#### 2.12.1.1. (التشبيه) 'al-tashbih' Simile

There is a consensus among Arab rhetoricians concerning a definition of a simile. Most Arab rhetoricians agree that a simile produces a relationship between both entities (the likened-to and the likened) (المشبه و المشبه به) by making the first entity similar to the second entity in terms of a shared or mutual feature. A simile is considered by Aljaarm and Amin (no date:67) as:

عقد مماثلته بين امرين او اكثر قصد اشتراكهما في صفة او اكثر باداء لغرض يقصده المتكلم للعلم

A simile clearly shows that a thing or things share one or more characteristics of other things by means of 'kaf, ك, or any similar particle, whether it be verbal or deducible .

Al-Skakki (no date) stresses that the likened to and the likened are the main terms in a simile, as both terms share one feature and differ from another. According to Ahmad(2007:1) a simile occurs when *"one thing is compared to another because of mutual resemblance"*.

(ثُمَّ قَسَتْ قُلُوبُكُمْ مِّنْ بَعْدِ ذَلِكَ فَهِيَ كَالْحِجَارَةِ أَوْ أَشَدُّ قَسْوَةً)

Then your hearts became hardened, like a rock or harder.

In the above verse the disbelievers' hearts are compared to a 'rock'.

#### 2.12.1.2. (الكناية) kinaya metonymy

Linguistically, metonymy ('al-kinaayah') is:

*"a nominalised noun which is morphologically related to the verb"* (كنى)

to allude to: to use metonymically), but rhetorically, metonymy "signifies the allusion to someone or something without specifically referring to his or her or its identity (Abdul Raof, 2006:233).

Metonymy can be defined as an expression which is not intended to express the literal meaning, but to express a meaning that accompanies its literal meaning.

Consider the following example:

(وَيَوْمَ يَعَضُّ الظَّالِمُ عَلَى يَدَيْهِ يَقُولُ يَا لَيْتَنِي اتَّخَذْتُ مَعَ الرَّسُولِ سَبِيلًا)

On the Day of Judgment when the disbeliever bites his hands.

The intended meaning in the mentioned verse is not the literal meaning which is 'bites his hands', but rather 'strong regret'; this meaning is associated with the literal meaning.

### 2.12.1.3. 'al- majjaz al-mursal' Synecdoche

A synecdoche in Arabic rhetoric is referred to as 'al- majjaz al-mursal' 'المجاز المرسل'. In Arabic, a synecdoche is defined as:

( كلمة استعملت في غير معناها الأصلي لعلاقة غير المشابهة مع قرينة مانعة من ارادة المعنى الأصلي )

Ajaaj and Ramadan (2006/2007:33).

A synecdoche is a word that is used differently from its original meaning (not for a similar relation) with a word (clue) that obscures the original meaning.

An example is provided below.

( هو الذي يُرِيكُمْ آيَاتِهِ وَيُنزِلُ لَكُمْ مِّنَ السَّمَاءِ رِزْقًا وَمَا يَتَذَكَّرُ إِلَّا مَنْ يُنِيبُ )

And sustenance is sent down to you from the sky.

What is expected to come down from the sky is the 'rain'; however, the expression 'sustenance' is used instead of 'rain' because it alludes to the ultimate effect of the rain which is that rain causes plants to grow; thus the expression 'sustenance' represents the synecdoche whose relationship is causality.

## 2.13. Arabic metaphors

A metaphor in Arabic is referred to as 'al-isti 'aarah'. (الاستعارة) It is regarded as "the peak of figurative skills in spoken or written discourse" (Abdul Raof, 2006:218). Linguistically, al-isti 'aarah' (,metaphor') is derived from the verb 'اعار'. 'a 'aarah', which literally means to borrow or "borrowing a feature from someone or something and applying it to someone or something else" (ibid). However, rhetorically, a metaphor is:

*...an effective simile whose one end of the two ends, i.e. the likened-to (al-mushaabah) and the likened (al-mushabbah bihi), has been ellipted. Yet, metaphor represents a highly elevated effective status in Arabic rhetoric that cannot be attained by intrinsic and nonintrinsic signification. It is established on the similarity between the two significations i.e. there is a semantic link (alagah) (علاقة) between the two meanings.*

The metaphorical meaning in Arabic metaphor is discernible to the addressee through what is known in Arabic as 'al-qarinah', meaning 'a lexical clue' (Abdul Raof, 2006:218) and 'a context' which is "the fine line between the literal and the figurative meaning apart" (AI- Misned, 200 I: 125).

A metaphor is defined by AI-Shuhood (2007: 103) as:

هي استعمال اللفظ في غير ما وضع له لعلاقة (المشابهة) بين المعنى المنقول و المعنى المستعمل فيه , مع قرينة) صادقة عن ارادة .

A metaphor is a term used in a way that is different from its original meaning although there is similarity between the transferred meaning and its current meaning within a true context.

### 2.13.1. Metaphor Components in Arabic

There is a consensus among Arabic rhetoricians that a metaphor in Arabic consists of three components:

- 1) The borrowed-from 'al-mustaar minh' (المستعار منه) which is "equivalent to the likened element in simile".
- 2) The borrowed-to 'al-mustaar lahu' (المستعار له) this is "equivalent to the likened-to simile"

.3) The borrowed '*al-mustaar*' (المستعار) which is "*the borrowed lexical item taken from the borrowed - form and given to the borrowed-to*" (Abdul Raof, 2006:218).

### 2.13.2 Classifications of a metaphor in Arabic

Metaphor in Arabic is believed to be classified into many types,; however, the main types of Arabic metaphor are the Isti 'aarah Tesriheyah استعارة تصريحية ('the explicit metaphor') and the Isti'aarah mekaniyah استعارة مكنية or 'the implicit metaphor'. (The other types will be mentioned within 'Arabic views of metaphor').

(1 استعارة تصريحية

(Isti 'aarah Tesrihiyah) 'an explicit metaphor' which is defined as:

:"هي ما صرح فيها بلفظ المشبه به:" (Ajaaj and Ramadan, 2006/2007:26).

'This is the case when 'the likened' is explicitly stated'.

(الرَّكَابُ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ بِإِذْنِ رَبِّهِمْ إِلَى صِرَاطٍ الْعَزِيزِ الْحَمِيدِ)

A book (the Quran) we have revealed to you (Mohamed) to lead mankind out of *darkness into lightness* (Q14:1).

The 'borrowed-from' (non-belief and faith) are omitted and the 'vehicle' (darkness and brightness) is kept instead of the 'topic'.

(2 استعارة مكنية

هي ما حذف فيها المشبه به و رمز اليه بشي من لوازمه .... (Isti'aarah mekaniyah)

(Ajaaj and Ramadan, 2006/2007:28).

'Isti'aarah mekaniyah' is the case when 'the likened' is omitted and replaced with an element of its features'.

(وَإِخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَقُلْ رَبِّ ارْحَمْهُمَا كَمَا رَبَّيَانِي صَغِيرًا)

And, out of kindness, lower to them the wing of humility (Q17:24) (Ali, 1983).

In the above example, humility is compared to a bird which has wings but '*the likened*' (the bird) is omitted and is replaced with a 'wing' as one of the bird's features.

### 2.13.3. Arab scholars' views on metaphors

It is believed that Al-Jahidh (who died in 255H/869) was the first to study figures of speech in Arabic in general and those of the Quran in particular. According to Al-Jahidh (no date) metaphor is to name a thing with another thing's name. The expression 'Ali is a lion' for example, may be used instead of 'Ali is brave'. Al-Jahidh (no date) does not differentiate between the various types of figures of speech. However, Al-Jahidh's works in 'Al-bayanwa Al-tebyeen' (no date) and 'Al-hayawan' (no date) are consulted by other Arab rhetoricians who have based and developed their works on al-Radi (1955). On the other hand, Ibn Qutiba's (2007) work 'Taweel Mushkul Al- Quran' argues that Arabs use metaphors in their language as a form of borrowing. They borrow a word/expression like 'sky' and use it instead of a closely related word such as 'rain' which comes from the 'sky'.

Similarly, Al-Tha'aalybi (no date: 404) considers metaphor as:

ان تستعير للشئ ما يليق به و يصنعوا الكلمة مستعارة له من موضع اخر كقولهم في استعارة الاعضاء لما ليس من الحيوان مثل راس الامر وجه الارض و كبد السماء

A metaphor is used to borrow an appropriate expression for an object. They (Arabs) use a borrowed-to form in another position as in sayings which borrow the organs of non animals, such as '*a matter's head*', '*the earth's face*', and '*the heaven's liver*'.

However, Al-Jurjani (no date: 8) who studied Arabic metaphors extensively defined a metaphor as:

ان يكون للفظ اصل في الوضع اللغوي معروف تدل الشواهد على انه اختص به حين وضع ثم يستعمله الشاعر و غير الشاعر في غير ذلك الاصل و ينقله اليه نقلا غير لازم فيكون هناك كالعارية

A metaphoric expression should have a specific root meaning when conventionally used in language. The expression then is used and transferred out of its primary meaning by a poet or a non-poet, such that it becomes a borrowed item.

According to AI-Jurjani's definition, a metaphor is a process of transferring the word from its primary meaning and conventional use into a figurative meaning. In addition, AI-Jurjani (no date) generalizes the use of a metaphor so that it can be used by everybody, poets or any one else. This means that metaphors, according to AI-Jurjani (no date), may be used in everyday language. However he does not give further explanations about the use of metaphors in everyday language. Thus, it can be said that a metaphor is seen by AI-Jurjani (no date) as a form of *'borrowing'*. For example, AI-Jurjani states that (no date: 9):

ان يستغير بعض الناس من بعض شيئا من الاشياء ولا يقع ذلك الا من شخصين بينهما سبب معرفة ما يقتضي استعارة احدهما من الاخر شيئا

*"People borrow from each other and this often occurs between two speakers who know the context of reference"*.

From the above quotation it can be deduced that the relationship between a metaphor and borrowing is based on the similarity between *'al-mushabeh'* (Topic/tenor) and *'almushabbihbihi'* (vehicle). However, Al-jurjani in his book *Dala'il Al-I'jaz* (no date) soon rejects the view of transference and instead proposes *"a new treatment of the trope (metaphor) based on psychological grounds related to the sender's intentions and the receiver's imagination"* (AI- Misned, 2001 :115). Leezenberg (2001: 47) states that AIJurjani considers a metaphor as:

*a word that is applied to something other than what was originally meant by it, and temporarily carried over onto something else, so to speak, as if it were borrowed.*

AI-Jurjani distinguishes between two types of metaphors in his book *Asrar AI-Balaghah* (no date). The first is known as 'The non- significant type' (الاستعارة غير المفيدة), literally, 'the useless metaphor'; the second is 'The significant type' (الاستعارة المفيدة), literally 'the useful metaphor'.

1-The non-significant metaphor (الاستعارة غير المفيدة) is not considered very interesting, therefore, AI-Jurjani discusses it only briefly, and states that this kind of a metaphor *"does not express a new meaning, but it relies on the synonymy of two words."* Leezenberg (2001: 48).

2- The significant type (الاستعارة المفيدة) on the other hand, is a kind of a metaphor that expresses a new meaning, based on similarity. Al-Jurjani (no date: 9) provides the following example, *'I saw a lion'* which is used to refer to a man. Not only can it be seen as attributing bravery to that man to an extreme degree, but also as conjuring up in the hearer's mind the image of a lion in terms of which he can continue to see the man.

Similarly, AI-Sakaaki's work (who died in 626 *l-VI228*) does not differ from AI-Jurjani's views (no date). They both base their theories on the fusion between the *'topic'* and the *'vehicle'*. According to AI-Sakaaki (no date), a metaphor can be achieved if one of the two elements of similarity enters the category of the vehicle so that it becomes a member of that category.

According to Badawi (1992: 524), AI-Sakaaki prefers a unifying definition therefore he uses the one-word simile-based metaphor as his unit of analysis. The following example is provided by AI- Sakaaki (no date: 163):

*'death sinking its claws in'* ينشب الموت اظفاره

This example consists of:

*'imaginative metaphor'* (استعارة تخيلية) *"namely 'claws', so-called because it makes one believes that there is a part of death that is linked to the 'claws' .*

*'Metaphor by allusion'* (استعارة بالكناية) *i.e., "death, which is actually no metaphor ('to sink in') (Badawi, 1992: 524).*

AI-Sakaaki (no date) proposes eight types of metaphor:

1· Explicit, real and definite metaphor (الاستعارة المصرح بها التحقيقية مع القطع)

According to AI-Sakaaki (no date), this kind of metaphor can be achieved when a feature that is shared between two different entities and one of these entities is found, in reality, to be stronger than the other. The name of the stronger feature is used to refer to the entity of the weaker one. Moreover, a 'context' is required in order to prevent literal interpretation.

For instance, 'رايت بدرا يبتسم' which means 'I saw a moon smiling how that a beautiful face is related to the moon's brightness, clarity, and shape, and a clue 'يبتسم' ('smiling') is provided to prevent the literal interpretation.

2· The explicit, make-believe (imaginative), and definite metaphor ( الاستعارة المصريح )  
(بها التخيلية مع القطع)

This kind of metaphor provides a name for a real image with another meaning having an imaginative image similar to it within a clear context to prevent the literal interpretation; 'death' for example is expressed with another imaginative image: a '*predatory animal*'.

3-This metaphor is very much similar to the previous kind and is known as the explicit and the probable metaphor for reality and imagination ( الاستعارة المصريح بها ) (المحتملة للتحقيق و التخيل). This kind of metaphor is not definite like the previous types because sometimes "*it is understood as correlated with an imaginative image. At other times it is understood a sconcrete with a concrete image*" (AI-Misned, 2001: 129).

This kind of a metaphor "*reveals the linguistic creativity of the Quran*" (Shokr, 2006:96) AI- Sakaaki (no date: 166) provides the following example from the Quran:

(وَضْرَبَ اللَّهُ مَثَلًا قَرْيَةً كَانَتْ آمِنَةً مُطْمَئِنَّةً يَأْتِيهَا رِزْقُهَا رَغَدًا مِّنْ كُلِّ مَكَانٍ فَكَفَرَتْ بِأَنْعُمِ اللَّهِ فَأَذَاقَهَا اللَّهُ لِبَاسَ الْجُوعِ وَالْخَوْفِ بِمَا كَانُوا يَصْنَعُونَ) (Q 6:112)

Literally: God makes it taste the dress of hunger.

The word 'dress' in the above verse is interpreted as having different images; scholars consider it as an imaginative image for hunger, whereas AI-Sakaaki (no date) considers it as a real image of shabby, pale clothes which human beings often wear when they are starving.

4- A metaphor by allusion (الاستعارة بالكناية).

In this kind of metaphor, the topic is mentioned and the vehicle (the intended meaning) is not mentioned but it is indicated by means of a 'clue', 'ينشب الموت اظفاره',

This literally means: '*death sinking its claws in*'.



In the above example, the topic '*death*' is mentioned but the vehicle is not mentioned and only one of the vehicle features, '*claws*', is also mentioned.

#### 5-The original metaphor (استعارة أصلية)

This type occurs when the borrowing name is a non-derivable name; if it is non-derivable, it has an original meaning, as is shown below.

(الرَّكَابُ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ بِإِذْنِ رَبِّهِمْ إِلَى صِرَاطٍ الْعَزِيزِ الْحَمِيدِ)

'A Book which We have revealed to you (the Prophet Muhammad), in order to lead mankind out from darkness into light'

(Q14:1) (Ali,1983).

Here, '*darkness*' and '*light*' are non-derivable names so they are original metaphors.

#### 6- The derived metaphor (استعارة تبعية)

This kind of metaphor occurs if the borrowing expression is considered to be a derived noun, verb, adjective or particle, as shown below.

(قَالُوا يَا وَيْلَنَا مَنْ بَعَثَنَا مِنْ مَرْقَدِنَا<sup>ه</sup> هَذَا مَا وَعَدَ الرَّحْمَنُ وَصَدَقَ الْمُرْسَلُونَ) (Q36:52)

Ah! Who has woke us up from our beds? (Metaphorically: from our death).

The expression '*مرقدنا*' '*marqadinaa*' 'the place where we sleep' in the above verse refers literally to a position or a place but metaphorically it refers to 'death'. The noun '*مرقدنا*' '*marqadinaa*' is derived from the noun '*الرقاد*' '*al-ruqaad*' ('sleeping'); therefore, this is considered to be an explicitly derived metaphor.

7- The following type is known as the AI-Tejridiay metaphor (الاستعارة التجريدية) or '*topical metaphor*'. According to AI-Sakaaki (no date), this kind of metaphor occurs when it is followed by specific significant descriptions of the topic.

اكتست الارض بالنبات و الزهر

'The earth is dressed in plants and flowers'

#### 8- AI-Tershihiya metaphor (الاستعارة الترشيحية)

This is the 'vehicular metaphor' which is followed by specific significant descriptions of the vehicle.

(أُولَئِكَ الَّذِينَ اشْتَرُوا الضَّلَالَةَ بِالْهُدَىٰ فَمَا رَبِحَت تِّجَارَتُهُمْ وَمَا كَانُوا مُهْتَدِينَ)

These are they who have bartered Guidance for error: But their traffic is profitless, and they have lost true direction (Ali, 1983).

AI-Sakaaki's view (no date) is considered as an extension to AI-Jurjani's view on metaphor. However, AI-Sakaaki goes further to include more types of metaphors which were and still form the fundamental basis of Arabic metaphors.

Another significant traditional scholar is `AI-Zemakhshari (who died in 538H/1143). AI-Zemakhshari's (1986) view on Arabic metaphor is based on some of classifications which are similar to the above-mentioned scholars' classifications. They are as follows:

1-The derived metaphor, in which metaphor not only includes the verb and adjective, but also goes beyond this to involve the particles. The particle 'العل' 'La'alIa' 'may be' in 'العلمك تتقون' (Q2: 183) 'La 'allakum tattaquun', for example, is considered a derived metaphor.

2-The original metaphor: this kind of metaphor is not explained extensively by AI-Zemakhshari (1986); however, he believes that this kind of metaphor may refer to both literal and metaphoric meaning as in:

(فِي قُلُوبِهِمْ مَّرَضٌ فَزَادَهُمُ اللَّهُ مَرَضًا وَلَهُمْ عَذَابٌ أَلِيمٌ بِمَا كَانُوا يَكْذِبُونَ)

This means literally '*there is an illness in their hearts*'. The word 'illness' here can mean either '*pain*' or, metaphorically, '*weakness*' or '*to cringe*'.

3-The opposite metaphor.

This is a metaphor which substitutes one thing for another thing or classifies a thing that is different from its type. For example:

(بَشِّرِ الْمُنَافِقِينَ بِأَنَّ لَهُمْ عَذَابًا أَلِيمًا). (Q4: 138)

To the Hypocrites give the glad tidings that there is for them (but) a grievous penalty (Ali, 1983)

In the above verse *'the glad tidings'* is used instead of *'tell them'* in an ironic way.

#### 4- The implicit metaphor.

AI-Zemakhshari (1986) states that implicit metaphor is used as a means of imagining life in inanimate objects, transferring the meanings into concrete objects or personifying them as in *'اظفار المنية'* *'a[)]jar al-manyah'* or *'death 's claws'*. According to AI-Zemakhshari (ibid) this kind of metaphor has an impact on meaning and gives it more strength and efficacy.

On the other hand, the perspective of the modern Arabic scholar, AI-Mazini (no date), is influenced by the traditional meaning of *'al-majaaz'* or *'figures of speech'*. According to AI-Mazini (no date), using *'figures of speech'* is a transferring process. He categorizes *'almajaaz'* into two types; verbal and poetic *'figures of speech'*. The former refers to the transferring of an expression into a similar meaning to what the expression is used for. The expression *'الشروق'* *'al-Shurooq'* *'sun rise'*, for instance, is used for the *'sun'*. The poetic figure of speech, on the other hand, occurs when a symbol is used for an object, for example, *'the hands of the sun'* to mean *'sun rays'*.

Although AI-Mazini's contribution (no date) is considered to have provided new insights in modern Arabic metaphor studies, his work is, nevertheless, influenced by the traditional view. It can also be noted that AI-Mazini (no date) narrows down the use of *'figures of speech'* by classifying them into *'poetic'*. According to this classification, a metaphor is only used by poets and is not common in everyday language.

In contrast, modern Arabic scholar NaSif (no date) rejects the traditional concepts of Arabic metaphors. Contradicting AI-Mazini (no date), the author claims that *'al'majaaz'* is a metaphor. NaSif (ibid) uses the expression *'metaphor'* instead of the expression *'figurative language'*, as the expression *'metaphor'*, according to the author, carries a combination of both entities: *'the borrowed-to'* and *'the borrowed'*. NaSif (ibid :14) defines a metaphor as:

الاستعارة بنت الحدس و الحدس تعاطف يتجاوز المشابهة ولا يتقيد بها

A metaphor is an understanding and a realization which goes beyond the aspect of similarity and is not restricted by it.

In other words, NaSif (ibid) believes that the relationship between entities has no existence in the external subject, because people understand and realize things differently. That which appears similar for one person, may not be similar for others. On the other hand, NaSif (ibid) considers a metaphor to be an interaction process, defining a metaphor as follows:

A metaphor is two ideas about two different objects which are activated through a supported word or expression, and the meaning of this expression is the result of their interactions.

Nasif's contribution (ibid) provides fresh insights into the development of Arabic metaphor studies; however, Samarrai (1974) claims that there is a similarity between NaSif's view and the western view of metaphor. In other words, NaSif rejects the traditional view of a metaphor although it can be seen that his view is influenced by the western view.

#### **2.14. History of the Word Qur'an**

According to many scholars, the word 'Qur'an' is derived from the verb 'qara 'a' which means 'to read'. Matar (1998:24) points out that "*the word Qur'an derives from the Arabic verb 'to recite' or 'to read', and means simply 'recitation, reading'.*"

Ayoub (1984:16) asserts that Muslims believe that the Qur'an is the word of God revealed in clear Arabic to the Prophet Muhammad through the Angel "Gabriel". They also believe that the Qur'an was sent down to all humanity regardless of race, colour and linguistic differences. The Qur'an was revealed gradually over twenty-three years.

Robinson, 1969, stresses the oral-aural mode of the revelation of the Qur'an. He states that there are many views regarding the original meaning of the word "Qur'an." Although they vary, the most common description is that given by Al-Shaafi'ii (cited in Bundaaq, 1983: 113), which says:

*"Qur'an is a non-derived common noun specific to Allah's Word".*

In "*An Introduction to the Sciences of the Quran,*" Ahmed Van den ferr also says: the 'Qur'an' can be defined as follows:

*Terminologically: “The speech of Allah, sent down upon the Prophet Muhammad (PBUH), through the Angel Gabriel, in its precise meaning and precise wording, transmitted to us by numerous persons (tawatur), both verbally and in writing”.*

*Linguistically: “The Arabic word 'Qur'an' is derived from the root qara'a, which has various meanings, such as to read, [Q 17: 93.] to recite, [Q 75:18:17: 46.] etc.”*

The revelation from Allah to the Prophet Muhammad (PBUH) is referred to in the Qur'an itself by the name Qur'an (Reading/Recitation) this name has been mentioned 23 times in the Qur'an as in Sura *Al-Israa (The Night Journey)*:

(إِنَّ هَذَا الْقُرْآنَ يَهْدِي لِلَّتِي هِيَ أَقْوَمُ وَيُبَشِّرُ الْمُؤْمِنِينَ الَّذِينَ يَعْمَلُونَ الصَّالِحَاتِ أَنَّ لَهُمْ أَجْرًا كَبِيرًا )

*"Verily this Qur'an does guide to that which is most right." (Q 17: 9)*

As well as by other names, such as:

-Tanzil (Revelation that sent down from Allah (SWT) to the Prophet Muhammad (PBUH)

(وَإِنَّهُ لَنْزِيلُ رَبِّ الْعَالَمِينَ)

*{Verily this is a revelation from the Lord of the World } (Q 26: 192)*

- Furqaan (the Criterion between the truth and the falsehood)

(تَبَارَكَ الَّذِي نَزَّلَ الْفُرْقَانَ عَلَىٰ عَبْدِهِ لِيَكُونَ لِلْعَالَمِينَ نَذِيرًا)

*(Blessed is He Who sent down the Criterion to His servant, that it may be An admonition to all creatures (Q 25: 1)*

-Dhikr (Reminder, Remembrance,(Q15: 9) This name has been mentioned fifty-five times in the Qur'an to continuously remind the believers of their duties and realities of life as in sura *Alhijr ( Stone land/Rock City) 9<sup>th</sup>* verse:

(إِنَّا نَحْنُ نَزَّلْنَا الذِّكْرَ وَإِنَّا لَهُ لَحَافِظُونَ)

*(We have without doubt sent down the reminder, and We will assuredly guard it(from corruption) (Q15:9)*

-Kitab (the Book/Scripture) it signifies the preservation of the written form of the Quran from any distortion while the name Qur'an refers to the Qur'an recited and preserved in the hearts, and both are complimentary to each other ( Daraz, 1970). This name has been mentioned seventy – seven times in the Qur'an as in sura *Al-Baqarah* (The Cow 2:2)

(ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِّلْمُتَّقِينَ)

*(This is the Book; in it is guidance sure, without doubt, to those who fear Allah)(Q2:2)*

All these names reflect one of the various aspects of the revealed word of Allah. It was revealed over a period of 23 years in bits and pieces but put together as one book; it flowed so smoothly from beginning to end, perfectly consistent in its literary style, its standard of eloquence, its themes, and its philosophy.

The Qur'an was preserved using two methods: by memorizing or by writing. The Prophet used to recite each revelation to his followers who then memorized each revelation as soon as it was revealed, and thus had the whole Qur'an memorized at the time of the final revelation. The Qur'an was written on palm branches, leaves and on animal skins. Zaid bin Thabit was the main scribe out of 42 scribes of the revelations. Abu-Bakr, the first caliph (a title used by Muslim rulers in the past) of Islam, compiled the Qur'an and the third caliph made many copies and sent a copy to the capital of each state in the region at that time (Bowering, 200 I; Kidwai,1987 cited in AI- Jabari,2008).

Since then, the Qur'an has been recited and copied with infinite care in continuous transmission from generation to generation.

As Matar (1998: 97) states: "*Since it was revealed, the Qur'an has remained exactly the same, not a word, comma or full stop has been changed*". Today, as in the past, the Qur'an is copied and recited in Arabic and is enunciated only in Arabic in Muslim ritual worship by Arabs and non-Arabs alike (Bowering, 200 I).

The Qur'an plays a significant role in many aspects of Muslim life. It is a complete code which provides for all areas of life, be it spiritual, intellectual, political, social or economic. It is a code which has no boundaries of time, place or nation. On this

note, Irving (1979: xv) points out that "*the Quran is the foundation and the main stay of Islamic life and culture*".

Muslims believe that the Quran is not a book of science, history, or morality; it is the essence of Muslim life. They also believe that the Qur'an was revealed to guide people to rightness, to educate them intellectually and spiritually and to govern their individual and social lives. Muslims regard the Qur'an and Sunna (the Prophet's sayings and teachings) as their primary sources of knowledge and guidance (Sarder, 1989:I). Although many Arabs of the Prophet's time were intelligent, eloquent and well-versed in poetry, they could not produce anything like the Qur'an. Indeed, the Qur'an challenged the Arabs of that time to produce even one chapter (Ayoub, 1984:2).

(وَإِنْ كُنْتُمْ فِي رَيْبٍ مِّمَّا نَزَّلْنَا عَلَىٰ عَبْدِنَا فَأْتُوا بِسُورَةٍ مِّثْلِهِ وَادْعُوا شُهَدَاءَكُمْ مِّنْ دُونِ اللَّهِ إِنْ كُنْتُمْ صَادِقِينَ) (Q 2: 23)

(*And if ye are in doubt concerning that which we reveal unto our slave (Muhammad), then produce a surah of the like thereof, and call your witness beside Allah if ye are truthful.*) Pickthall (2004).

The Qur'an is divided into 114 Suras or chapters. The word sura (pl. suwar) occurs in the Qur'an nine times. Suras are divided into verses, termed *ayat*, (sing. *aya*). The number of verses in the Qur'an is 6247 or 6360 if we include with each Sura the opening verse or *Bismillah*. Each Sura is traditionally labelled as Makkan or Madinan to identify where they were first revealed to Prophet Muhammad. Makkan revelations are in some places intermixed with Madinan revelations and thus a sura marked as Makkan may contain verses revealed during the Madinan period, and vice versa.

Concerning the Qur'an, Prophet Muhammad says:

*"The Qur'an distinguishes between truth and falsehood. It is not for fun, for those who reject it will be punished. It contains the history of previous peoples and tidings of those who will come later, and rules on people's disagreements. Those who look elsewhere for guidance are led astray by God. It is God's strong rope, the wise instruction, and the Straight Path. It is a book that desires cannot deviate or tongues confuse, one that does not bore scholars or wear them out due to*

*repetition, and one possessing uncountable admirable aspects. All who hear it say: "We heard a wonderful Qur'an guiding to righteousness, and so we believe in it." Those who base their words on it speak truly. Whoever judges by it judges justly, and whoever calls to it calls to truth.*<sup>3</sup>

## **2.15. Figurative language of the Quran**

Figurative language in the Qur'an includes almost all the figures of speech used in any language. The Qur'an is basically a book of guidance. Even though words used in the Qur'an are as a rule, taken in their literal meaning, some words have been employed as different figures of speech *"to enable the addressee to fully understand some of the concepts of the Quran"* (Ahmad, 2007: 1). Thus, we find a number of figures of speech, also called tropes, in the Qur'an. The Qur'an, for example, uses figurative language to explain certain concepts such as '*al-jannah*' '*Paradise*', '*al-naar* ', '*hell*' '*al-sa 'ah*', '*the Day of Judgment*' '*al-kursi*' '*God's Throne*', which are beyond the range of human perception.

The concepts behind these terms cannot be fully understood by the human mind, and therefore such concepts have been explained through expressions which the human mind can comprehend (Ahmad, 2007).

### **2.15.1 Quranic metaphors**

Arabic is the language of the Quran. There are *"several koranic verses {that} explicitly state that Arabic, and no other language was intended to be the vehicle of the divine word"* Delisle and Woodworth (1995:17)

(انا انزلناه قرانا عربيا لعلمكم تعقلون) (Q12:2)

*(We have sent the Qur'an down as an Arabic Qur'an so that you may understand).*

Arabic can be classified into three distinct varieties; classical Arabic, modern standard Arabic (MSA), and spoken Arabic. Classical Arabic is the form of Arabic literally found in the Qur'an and in pre-Islamic poetry. Awad (2005:29) refers to classical Arabic as the language of the Qur'an; it *"presents difficulties beyond those encountered in most foreign languages owing to its style and complex structure"*. Modern standard Arabic provides a universal form of the language that can be understood by all Arabs. It is commonly used in the media, modern poetry and in conversation between Arabic-speaking people of different regions. Spoken



languages are generally regional e.g. Algerian, Egyptian and Lebanese. They are used in daily interactions. These varieties are different from country to country and even from region to region within the same country (Awad, 2005; De Young, 2009).

The language of the Quran was *"originally revealed in Arabic, its style is unrivalled, its language eloquent, its meaning deep"* (Pickthall, 2004:2). The Qur'an is described as a *"sea of rhetoric"*, its discourse *"abounds with rhetorical features more than any other Arabic discourse, classical or modern"* (Abdul-Raof, 2003: 19).

One type of figure of speech commonly found in the Qur'an is the metaphor. In this study, therefore, special attention has been given to Quranic metaphors. Badawi (2005) discusses the effectiveness of metaphor. Badawi (ibid: 167) states that Quranic metaphor is

استعارة القرآن هي اصدق اداة تجعل القاري يحس بالمعنى اكمل احساس و اوفاه و تصور المنظر للعين  
وتنقل الصوت للادن و تجعل الامر المعنوي ملموسا محسا

*"Quranic metaphor is a pure tool that makes the reader feel a perfect sense of the meaning. Quranic metaphor imagines/describes the scene to the eye, transfers the sound to the ear, and makes the abstract objects concrete and sensible."*

Quranic metaphors have been used for different rhetorical and communicative purposes.

They may carry wisdom, imply a warning, cite examples, or draw images in order to stress the importance of the faith. Quranic metaphors are regarded as:

*"a very important cultural stock that writers and public speakers keep falling back to in cases where they need to prove a point or establish an indisputable point of view. Speakers quote these (metaphorical) verses to convince the addressee that what they say is guaranteed to be true"* (Zahir, 1991:69)

## 2.15.2 Classifications of metaphors of the Quran

Metaphor in Arabic often stems from three main sources: classical literature, the Qur'an and the 'Hadith' (The Prophet Mohammed's sayings). In fact, Quranic metaphors are very often taken as examples for the types of Arabic metaphors in general. This section attempts to form a particular framework for a number of Quranic metaphor classifications which are taken from different sources (English and Arabic) in order to apply them to Quranic metaphors. These classifications are taken from the following sources:

Al-Zamekhshari (no date), Abotshasha (2005), Al-Jurjani (no date), Al- Sakaaki (no date), Aljaarm and Amin (no date), Zahri (1991), Leech (1985), Paivio and Pegg (1981), Lakoff (1977) and Badawi (2005)

### 2.15.2.1 Abstract to concrete metaphor (استعارة معقول لمحسوس / ملموس)

(حَتَّىٰ تَضَعَ الْحَرْبُ أَوْزَارَهَا)

Literally: (*Until the war lays down its burdens.*) (Ali, 1983)

Metaphorically: until the war ends.

It can be seen in the above metaphor that the metaphoric expression 'burdens' is a concrete object which is used instead of the literal expression 'to end'

### 2.15.2.2 Concrete to abstract metaphor (استعارة محسوس / ملموس لمعقول)

The opposite of the previous type, this metaphor occurs when a borrowed concrete object is likened with an abstract object.

(فاصدع بما تؤمر) (Q15:94)

Literally: Therefore *break* what you are commanded.

The metaphorical meaning: Therefore *expound openly* what you are commanded.

The borrowed-from meaning is: 'breaking the glass' which is something concrete and the borrowed-to aspect is 'to expound the message' which is an abstract notion. The use of the expression 'break' is also found in English with a similar meaning as in 'breaking news'.

### 2.15.2.3 Concrete to concrete metaphor (استعارة محسوس / ملموس لمحسوس)

This kind of metaphor borrows a concrete object to compare it with another concrete object as in the following verse:

(وَفِي عَادٍ إِذْ أَرْسَلْنَا عَلَيْهِمُ الرِّيحَ الْعَقِيمَ) (Q 51:41)

Literally: So we send unto them the *sterile* wind.

The metaphorical meaning: So (Ad's people) were hit by a *devastating* wind. Wind veryoften brings rain which provides drinking water and promotes growth of plants; however, the wind which was sent to (Ad's people) had no benefit.

The word 'wind' is 'the borrowed-to' term which is compared with a 'sterile person' which is 'the borrowed-from' expression. Both 'wind' and 'sterile person' are concrete objects.

### 2.15.2.4 Abstract to abstract metaphor (استعارة معقول لمعقول)

This type of metaphor is the opposite of the previous type. The 'borrowed -from' and 'the borrowed-to' are abstract objects as in

(قالوا يا ويلنا من بعثنا من مرقدنا هذا) (Q36:52)

Literally: Who has raised us up from our *place of sleeping*

The metaphorical meaning: Who has raised us up from our *death*?

Here, '*sleeping*' is the borrowed-from word and '*death*' has the borrowed-to property. Both are abstract notions.

### 2.15.2.5 Body parts metaphors

Quranic metaphors abound with the use of different body part expressions such as 'يد' 'yed' or 'hand', 'عنق' 'aunq' or 'neck' and 'خد' which means 'cheek'. The following is an example of the use of body parts in the Quran.

(ولا تصعر خدك للناس) (Q31: 18)

Literally: Don't turn your *cheek* away from people.

The metaphorical meaning: Don't walk proudly and don't turn your face away from people in contempt.

#### **2.15.2.6 Animalizing metaphors**

The Quran metaphorically uses expressions that refer to animal features. Consider the following example:

(Q17:24) (وَإِخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَقُلْ رَبِّ ارْحَمْهُمَا كَمَا رَبَّيَانِي صَغِيرًا)

Literally: (Lower to them the wing of humility).

The metaphorical meaning: The expression 'جنح' 'janah', a 'wing' is used metaphorically to emphasise the significance of extreme humility when dealing with your parents.

#### **2.15.2.7 Metaphor using images of colour**

(Q3:106) (يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ)

Literally: On the Day when some faces will turn white, and some faces will turn black.

The metaphorical meaning: white faces refer to the believers while black faces are the disbelievers.

#### **2.15.2.8 Personified metaphor**

Personified images occur in a number of positions in the Quran such as in following examples:

(Q81:18) (وَالصُّبْحُ إِذَا تَنَفَّسَ)

Literally: And the Dawn as it breathes away the darkness.

The metaphorical meaning: Dawn is treated as a human being whose breaths describe the onset of morning, therefore, this kind of a metaphor is known as a personified metaphor.

#### **2.15.2.9 Metaphors through the use of antonyms**

(Q35:19) (وَمَا يَسْتَوِي الْأَعْمَى وَالْبَصِيرَ)

The blind and the seeing are not alike (translated by Ali, 1983).

Literally: The blind and the seeing persons are not alike.

The metaphorical meaning: the image identifies 'blind' people as 'disbelievers', who do not follow the right path, and 'seeing persons' as 'believers'.

(الرَّكَّابُ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ بِإِذْنِ رَبِّهِمْ إِلَى صِرَاطٍ الْعَزِيزِ الْحَمِيدِ) (Q14:1)

Literally: A.L.R A Book which we have revealed unto thee, in order that thou might lead mankind out of the depths of darkness into light' (Q14:1) (Ali, 1983).

The Metaphorical meaning: In the above expression, 'darkness' is related to 'misguidance' and 'light' is related to 'faith'.

## 2.16. Translation of the Holy Qur'an

It is important to translate the Qur'an into different languages, and most importantly into English language. First of all, English is considered the first language all over the world nowadays. It is held as a language of high esteem and prestige, being the official or second language of many politically influential and significant countries around the world. Besides, English is known everywhere in the world as a foreign language. Moreover, a great deal of the mass media is in English. This widespread of the English language gives any English translation of the Qur'an a chance to be more widely circulated than any other translation into another language. In the Preface of his translation titled "*The Holy Qur'an: Translation and Commentary*", 'Abdullah Yusuf Ali, in 1934, wrote "*The English language, being widely spread, many people interested in Islam will get their ideas of the Quran from English translations*" (xiii). In view of the growing widespread of English, the need for correct English translations will be more pressing.

## 2.17. Role of *Tafsir* (Quran Exegesis) in the Translation of the Qur'an

The Arabic word '*Tafsir*' comes from '*fassara*' which means to explain, to expound, to elucidate, to clarify, and to interpret.

*Tafsir* (exegesis) is one of Islamic sciences defined as science by which the Qur'an is understood, its meaning is explained, and its rulings are derived. Thus the science of *Tafsir* is the fruit of pondering over the verses of the Qur'an. The

necessity of *Tafsir* is discussed by Al-Suyuti, one of the famous scholars of the sciences of Qur'an, as following:

It is a known fact that Allah communicates with man in a way that they will be able to understand. This is the reason that every messenger has been sent in the language of his people. However, there are three basic reasons why *Tafsir* is necessary despite these facts. First of all, Allah uses the most clear, eloquent, and concise language, and in doing so the meaning is clear to those who are well-grounded in the Arabic language, but not so clear to those who are not. Secondly, the Qur'an itself does not always mention the events or references for which each particular verse was revealed, and these must be known in order for the verse to be fully and totally understood. Lastly, some words may have multiple meanings, and it is the job of the person that uses *Tafsir* to explain what is meant by the word. (Al-Suyuti.223)

Since the Qur'an was sent as a book of guidance to Prophet Mohammed (pbuh) so that he can read (convey) and explain its verses to the people, the Prophet was therefore the first interpreter of the Qur'an and the development of science of *Tafsir* began with the Prophet himself. Thus we read:

(بِالْبَيِّنَاتِ وَالزُّبُرِ ۗ وَأَنْزَلْنَا إِلَيْكَ الذِّكْرَ لِتُبَيِّنَ لِلنَّاسِ مَا نُزِّلَ إِلَيْهِمْ وَلَعَلَّهُمْ يَتَفَكَّرُونَ) (44 :16)

*(We sent them) with Clear Signs and Books of dark prophecies; and We have sent down unto thee (also) the Message; that thou mayest explain clearly to men what is sent for them, and that they may give thought) (16:44)*

The need for interpreting the Qur'an also stems from the basic attitude of the Muslim community toward the Qur'an. From the beginning, *Tafsir* has been both a matter of theory and practice. It has been reported that the companions of the Prophet used to learn ten verses at a time from the Prophet and then study their meaning and applications. And amongst them, there were some of them, such as Ibn Abaas, who became famous as the interpreter of the Qu'ran (*Turjuman al-Quran*).

Translation of the Qur'an represents one person's understanding of the text. Translations of the Qur'an are significantly different from one another and none of

them is the original Qur'an. For this reason, almost all scholars and translators of the Qur'an have concluded that any accurate translation of the Qur'an is in reality an interpretation of its meaning (*Tafsir*) written in the target language. Since the art of interpreting the Qur'an itself is a science, therefore, any translator of the Qur'an must have the knowledge of the science of *Tafsir* in order to translate the Qur'an. Further, the translation of the Qur'an often requires additional information to be provided to the reader. Such information is added by using either the parentheses in the text or footnotes. Hussein Abdul-Rauf explains this need as follows:

In the translation of the Qur'an where accessibility and intelligibility of the target text are of paramount importance to other translation criteria, it is believed that the translator, as facilitator of communication, has no option but to opt for exegetical footnotes or commentaries in order to share at least some of the *Tafsir-based* information with the readers and to compensate for semantic voids or to explicate ambiguities. This is based on the fact that the target language reader has no linguistic access to the exegetical literature written by Muslim exegetes due to the language barrier. As such, the translation will become really useful if the translator uses some kind of footnotes with brief commentaries to share the necessary information about the meaning of the verses with the readers.

Qur'an translators need to elaborate some important issues mentioned in the Qur'an in a commentary or footnotes. These issues may include historical facts such as Gog and Magog and so forth because without describing them, the reader cannot understand them when they are merely translated. In addition, the geographical facts such as *Safaa* and *Marwaa*, Venerable Mosque and Farthest Mosque; as well as religious terminologies or concepts: Unless they are explained, the mere translations of these words would not be clear. For example, *Salaat* (prayers), *Siyam* (fasting), *Zakat* (poor due), *Hajj* (pilgrimage), *Tayammum* (symbolic ablutions), *Jinn*, *Jannah*, *!ahannum*.

## **2.18. The Importance of Translating the Qur'an**

Many aspects of Qur'anic studies have received wide-ranging and comprehensive attention from different scholars at various times. Yet, despite its vitality, the issue of the translation of the Qur'an has always been approached from a narrow angle. In the second half of the twentieth century, translation has become a leading subject of general interest. It is now regarded not only as an art but also, according

to Robins 1964, as “a new discipline, alongside stylistics, contrastive linguistics and semantics”.

Allah (SWT) honored Adam and his progeny by giving them the ability of speaking different languages as they spread around the earth.

(3:55) (خَلَقَ الْإِنْسَانَ عَلَّمَهُ الْبَيَانَ)

*(He (Allah) has created man (55:3) He has taught him eloquent speech (and intelligence) (55:4).*

Allah (SWT) explains the difference between these languages as one of the signs of His existence and His powers for humanity in the following words:

(22:30) (وَمِنْ آيَاتِهِ خَلْقَ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّلْعَالَمِينَ)

*(Among His signs are the creation of the heavens and the earth and the differences of your languages and colors. Verily in this are indeed signs for people of sound knowledge.) (Q 30:22).*

Then Allah (SWT) addresses the Prophet Muhammad (PBUH) in the Qur’an:

(وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ)

*(We sent thee not, but as a Mercy for all creatures)(21:107)*

According to these Qur’anic verses, Islam is a universal religion, and Prophet Muhammad (PBUH) was sent as a Messenger to the whole world, regardless of language, color, race, etc. Thus, Allah (SWT) describes Prophet Muhammad, saying, it was only as a mercy that We sent you [Prophet] to all people. The universality of the Islamic message has made Muslims responsible for translating the Qur’an into different languages to “*the greatest part of the Muslim nation, to whom Arabic has become a foreign language*” (Ghalî, 2005: ix). In view of the importance of translating the Qur’an, many eminent scholars of Islam say that it is obligatory. Among these scholars are Imâm Al- Bukhârî, Ibn Hajar, Ibn Taymya, ‘Abdul-‘Azeez Ibn Bâz and Muhammad Ibn Salih Al-‘Uthaymeen (King Fahd Complex for Printing the Holy Quran [KFCPHQ], 2004). Recently, many people all over the world tried to search for the true identity of Islam and Muslims mainly



through Qur'an translations. For this reason Qur'an translations into the different languages of the world are greatly required.

## **2.19. Translatability and untranslatability of the Qur'an**

The translatability of the Qur'an has been a controversial issue among Muslim scholars due to both theological and linguistic considerations. Since here is not the right place for a discussion of the theological aspects of the controversy, only the linguistic considerations related to the uniqueness of the language of the Qur'an will be discussed. There is no doubt that the language of the Qur'an is unique in the sense that it creates in the recipients an effect so strong that it was described as "magic" by the enemies of Prophet Muhammad – peace and blessings of Allah be upon him - fourteen centuries although it is not easy to determine where the miraculous nature of the Qur'an lies. De Beaugrande, R. (1978) pointed out that the miracle lies in all sorts of harmony that can be found in the verses: harmony of sound, harmony of images and harmony of the feelings evoked consecutively as the reader smoothly goes from one verse to another. Others attribute it to the density of associative meanings carried by many of the words of the Qur'an, which makes it impossible to find equivalents for such words in other languages (Al-Maraaghiy, 1981). Still, others see the miracle in the Qur'anic literary style, the wonder of its rhyme and the marvel of its rhythm (Phillips, 1997). It has been suggested that the inimitability of the Qur'an is not necessarily unique, for there are great English poets, like Shakespeare and Chaucer, who had a unique style. In defense of the Qur'an, Phillips argues that it is possible, after careful study of Shakespeare's works, to produce a work in the same style. If written in old ink on old paper, critics might believe that it was written by Shakespeare himself even after careful study. As for the Qur'an, attempts have been made to forge chapters, but none stood close scrutiny (1997).

The fact that the Qur'an is in Arabic is an integral part of the definition of the Qur'an. According to many prominent scholars of the Qur'an, such as Al-Zarqani,:

*"The Qur'an is the Arabic Speech (kalam) of Allah, which was revealed to Muhammad (PBUH) in wording and meaning, and that has been preserved and reached us by continuous transmissions, and is a challenge to humankind to produce something similar to it".* There are many references in the Qur'an itself to prove this:

(وَلَقَدْ نَعْلَمُ أَنَّهُمْ يَقُولُونَ إِنَّمَا يُعَلِّمُهُ بَشَرٌ لِّسَانُ الَّذِي يُلْحِدُونَ إِلَيْهِ أَعْجَمِيٌّ وَهَذَا لِسَانٌ عَرَبِيٌّ مُبِينٌ)

*(We know indeed that they say, "It is a man that teaches him." The tongue of him they wickedly point to is notably foreign, while this is Arabic, pure and clear'}* (16: 103)

(إِنَّا أَنْزَلْنَاهُ قُرْآنًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُونَ)

*(Verily, We have revealed this as an Arabic Qur'an)* (Q 12:2),

(وَكَذَلِكَ أَوْحَيْنَا إِلَيْكَ قُرْآنًا عَرَبِيًّا لِنُنذِرَ أُمَّ الْقُرَىٰ وَمَنْ حَوْلَهَا وَنُنذِرَ يَوْمَ الْجَمْعِ لِمَنْ رِيبَ فِيهِ فَرِيقٌ فِي الْجَنَّةِ وَفَرِيقٌ فِي السَّعِيرِ)

*(Thus have We sent by inspiration to thee an Arabic Qur'an: that thou mayest warn the Mother of Cities and all around her,- and warn (them) of the Day of Assembly, of which there is no doubt: (when) some will be in the Garden, and some in the Blazing Fire)* (42:7).

Allah sent the Prophet Muhammad (PBUH) and this Qur'an to all of humanity, so his message should reach all of humankind. It was only then, in the early days of Islam, that the need for translating the Qur'an arose when a large number of non-Arabic speaking people embraced Islam. Translating the Qur'an was not only a need for the non-Arabic speaking Muslims, but it was also a necessity to make the message of the Qur'an accessible to all other people of the world. The scholars of Islam debated this subject for a long time. On one hand, they were convinced of the need for such a task, and on the other, they were concerned about the possible negative consequences as:

-The possibility of any changes and distortions in the message of the Qur'an as a result of translation.

-The possibility of new Muslims becoming too dependent on the translations instead of learning and depending on the original Arabic text.

Here are the views of some of these scholars regarding the issue of translatability of the Qur'an:

Basil Hatim and Ian Mason throw light on this issue in these words:

While translating sacred texts translators will often wish to reflect the letter of the source text, they will also want to ensure as far as possible the retrievability by target text readers of what they perceive to be the intended effect of the source text. (125)

Pickthall also confirms the inimitability of the Qur'anic discourse and that linguistically the principle of absolute untranslatability applies to the Qur'an.

The Qur'an cannot be translated. *“the book is here rendered almost literally and every effort has been made to choose befitting language. But the result is not the Glorious Qur'an, that inimitable symphony, the very sounds of which move men to tears and ecstasy. It is only an attempt to present the meaning of the Quran- and peradventure something of the charm in English. It can never take the place of the Qur'an in Arabic, nor is it meant to do so”*.

As Qur'an scholars point out, translations can never be like the Qur'an. Nevertheless, it is necessary to translate the Qur'an into different languages since this is a part of Muslims' duty to making the Qur'an accessible and understandable to non-Arabic speaking Muslims and non-Muslims. Such translations, however, may never be taken as substitutes of the Qur'an, nor is it allowed to recite translations of the Qur'an in prayer. According to that, the idea of regarding the translation as an interpretation of the Qur'an was accepted as a compromise for the question of the translatability of the Qur'an.

Generally, there is a consensus among most translators of the Quran that limits of translatability of the Quran may be due to the nature of the semantic and rhetorical features of the Quran. Therefore, translators of the Quran themselves such as Ali (1983), Arberry (1996), and others state that they faced many obstacles during the translating process. Ali (1983: viii), for example, points out:

*“The classical Arabic has a vocabulary in which the meaning of each root-word is so comprehensive that it is difficult to interpret it in a modern analytical language word for word, or by the use of the same word in all places where the original word occurs in the text.”*

The language of the Quran is seen by Abdul-Roaf (2004: 92-95) as *"a rainbow of syntactic, semantic, rhetorical, phonetic and cultural features that are distinct from*

*other types of Arabic discourse". Therefore, "one language can be semantically more than (sic) another" (ibid). Morphologically, for example, the language of the Qur'an has "semantic subtleties that can only be accounted for through the paraphrasing of the semantic void".*

The complex nature of the Qur'an also relates to an area where intercultural equivalence does not exist. Cultural gaps create untranslatability which arises when a situational feature is functionally relevant to the source text; however, it may be fully absent from the target text in which the target culture is rooted (Catford, 1965; Bahameed, 2007). The Qur'an abounds with a number of lexical items which are considered culturally specific.

(وَإِذَا رَأَيْتَهُمْ تُعْجِبُكَ أَجْسَامُهُمْ وَإِنْ يَقُولُوا تَسْمَعُ لِقَوْلِهِمْ كَأَنَّهِمْ خَشَبٌ مُسْتَدْعٍ)

*(When you look at them, their exteriors please you; and when they speak, you listen to their words. They are as worthless as hollow pieces of timber propped up, unable to stand on their own) (Ali, 1983).*

The expression 'خشب مسندة' 'khushubun musannada' in the above verse refers to 'hypocrites'. Culturally, Arabs used to put unneeded and useless planks of wood against the wall at the back of their houses. The expression refers to 'hypocrites' who are useless and worthless in the community (Abdul Raof, 2004).

A number of theological expressions and their translations, according to Abdul-Raof (2005:166) such as 'hajj', 'God' and 'paradise' convey "distinct messages to different non-Muslim TL readers whose faith provides different theological meanings to these same words". The expression حج 'hajj' or 'pilgrimage' is a shared item in both languages although in each one it conveys a different notion. For Muslims, 'hajj' or 'pilgrimage' is the annual pilgrimage to 'Mecca'. It is considered the fifth pillar of Islam. It is also a religious obligation that should be carried out at least once in a lifetime by every Muslim who can afford to do so. However, for Christianity, the concept of pilgrimage is an entirely different concept in terms of place and ceremonial performance.

The Qur'an also abounds with a number of items which are believed to be Qur'an-specific. An expression such as عدة 'iddah' (a prescribed period in which a woman who has been divorced by her husband has to wait three months whilst a woman

whose husband has passed away has to wait four months and ten days before they can get married) is a lexical gap. A lexical gap can be defined as an expression related to a particular language and does not exist in another language. Meanwhile, the Quran contains a range of rhetorical features. According to many scholars, rhetorical features of the Qur'an may impose some limitations on the translator of the Qur'an. Many expressions in the Qur'an have metaphorical meaning which extends beyond their lexical meaning. The expressions 'blind' and 'seeing', for example, in وما يستوي الاعمى و البصير (Q35:19) have metaphorical meaning. The expression 'blind' which refers literally to someone who cannot see is metaphorically an image depicting a disbeliever who cannot 'see' the faith, while the expression 'seeing' presents the image of the believer who follows the path of faith.

To some extent, languages have their own specificity, and, as Bassnett (1991: 29) states *"sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version"*. Therefore, the language of the Qur'an creates different semantic, lexical, and cultural gaps in translation.

## **2.20. Problems Related to the Translation of the Qur'an**

Quran translators highlight some problems of translation they encountered while achieving this delicate task. In his preface to *The Holy Quran*, Yusuf Alisheds light on some problems of translation stem from the passage of time.

Arabic words in the text have acquired other meaning than those which were understood by prophet and his Companions.

Even since the early Commentators wrote, the Arabic language has further developed, and later Commentators often abandon the interpretation of earlier Commentators without sufficient reasons.

Classical Arabic has a vocabulary in which the meaning of each root word is so comprehensive that is difficult to interpret it in a modern analytical language word for word, or by the use of the same word in all places where the original word occur in the text. (xvi)

According to Ali, in translation of a single word of phrase in the Qur'an the translator has to act as interpreter. He says:

*"In choosing an English word for an Arabic word, a translator necessarily exercises his own judgment and may be unconsciously expressing a point of view, but that is inevitable" (xii)*

Another problem Ali mentions is that:

*"The rich vocabulary of the Quran distinguishes between things and ideas of a certain kinds by special words, for which there is only a general word in English. Instances are Rahman and Rahim(Most Merciful) (xvi)*

Abdul Majid Daryabadi also writes about the problems of translation in his preface to his *Tafsir-ul-Qur'an*. According to him the structure and genius of Arabic and English are very different. He highlights: *"Problems arising from the "comparative poverty in many respects"*.

A large number of verbs in Arabic cannot be translated as verbs in English but require a combination of words.

In Arabic present and future tenses both are denoted by the same verb but not so in English.

Unlike English, Arabic contains a dual number in addition to the singular and plural.

The feminine plural in the second and third person are distinguishable from the masculine in Arabic.

Repetition of synonyms for the sake of emphasis in Arabic can be of literary merit and beauty. Thus, a literal translation might read as " Verily, We! We! We! Quicken the dead". Many expressions can therefore, be only partly translated.

In the finest arabic style ellipses occur where words and phrases have to be supplied by the reader to make sense complete. The translator, therefore, has to supply the omission.

In Arabic, there can be abrupt grammar transitions of person or number in the same sentence.

A personal or relative pronouns can have different antecedents in one and the same sentence. The translator cannot allow such ambiguities.

There is no real equivalence in the import or many of the Arabic and English words generally held to be synonyms.

### **2.20.1. Loss of Expression in Translation**

The first loss with translating the Qur'an is transforming the speech of Allah in Arabic to the speech of human being in another language. In this way, the beauty and miraculous nature of the Qur'an is completely lost. This fact is confirmed by all Qur'an scholars and translators that much is lost when the Qur'an is encountered in translation due to the lack of some Arabic linguistic features in English. The perfect choice of words, the syntax of the verse, the powerful rhythm of the passages, and the manner of eloquence displayed by the Arabic all are impacted and destroyed. An example of where Arabic eloquence (*balagha*) is lost in translation is found in verse 19:4. Here, the Prophet Zakariyyah (Zacharias) is praying to Allah to bless him with a child, and describes his old age: "*He said 'O My Lord! Indeed my bones have grown feeble and grey hair has spread on my head.'*" (Q19:4) The Arabic of the last portion of the verse is: *'ishta 'ala al-ra 'su shayba.'* (and grey hair has spread on my head,) This phrase, despite its conciseness (only three words), is indicative of the eloquence of the Qur'an that has been described by az-Zamakhshari in his Tafslr:49. The primary meaning of the verb *'ishta'ala* used in the verse is to express the sparks that are emitted by a fire. Therefore, Zakariyyah is comparing the whiteness of his hair to the sparks that emit from a fire, an example of one type of metaphor. Also, the verse translates as ". (my) head sparks ," thus attributing the sparking effect, not to the hair where it occurs, but to the place and origin of that hair (the head), thus accentuating the severity of his old age. This phrase also gives the impression that the sparks are occurring from many places, thus indicating that, not only are his hairs white, but these white streaks are also to be found all over his head. In essence, this phrase of only three words conveys the image of prophet Zakariyyah's old age in such graphic detail that the English equivalent would require a few paragraphs of text. Of course, all such eloquence is completely lost in translation.

### **2.20.2. Translation of Metaphoric Expression**

Translating metaphoric expression in the Holy Qur'an is one of the problems faced by the translators of the Qur'an. Metaphor is as 'a word or phrase used to describe something else, in a way that is different from its normal use, in order to

show that the two things have the same qualities and to make the description more powerful', The use of metaphor in the Qur'an, along with other rhetorical usages, is a feature of the Quranic text. Therefore, translators should not ignore its use when attempting to translate the Quranic text. To address the problem of translating a metaphor from the Holy Qur'an, Almisend (2001) investigated how translators interpret the metaphors in Surah Al-Hajj. He found that the appropriate way to translate the metaphor is to explain or paraphrase the translation to make it more comprehensive for the target audience.

### **2.21. Issues Related to Qualifications of Qur'an Translators**

To approach Qur'an in order to produce translations with minimum shortcomings, translators need to acquire basic prerequisites. Some of these are: to be faithful and objective in the first place, to study seriously Islam and Islamic sciences and particularly authentic Tafsir, to know thoroughly and fluently both languages in use: Arabic language and its complex grammar (as the source language) as well as the language of translation (for those whose English is not their mother tongue).

Khalifah has classified the reasons of errors encountered by non-Muslims translators who translated the Qur'an as follows:

1. Lack of knowledge of the exact meanings of the Arabic words.
2. Awareness of only one shade of meaning. For example, Jeffery translates 17:60 as,

*"Verily thy Lord is round about the people,"* and Rodwell has a similar, *"Verily thy Lord is round about mankind."*

The word that they translated as 'round about' in reality means encompassed," meaning that Allah has full control over His creatures and none of them can evade His Judgment.

3. Confusion between different Arabic words. For example, Menezes mistakenly translated Abu Bakr (the name of the famous Companion) as "the father of the virgin." Apart from the fact that this is a proper name, and is not meant to be translated, the word for virgin is *bikr* and not *bakr*.



4. Limited knowledge of Arabic combined with figments of imagination. For example, Bell understood the 'Qur'an' to be different from the '*Furqan*' and the '*Kitab*' while they are both merely different names of the Qur'an.

5. Mistaking Arabic for Hebrew or Syriac. Watt concluded that the meaning of *of rujz* in 74:4 was the same as the Syriac *rugza*, which means "wrath," whereas the real meaning is "pollution" (which is used in the verse to signify idols).

6. Some confusion with Hebrew traditions. For example, Jeffery confused the Arabic '*sakinah*' in 48:4, which means tranquility, with the Hebrew '*shekinah*', which has a different meaning.

The three most common causes for errors by Muslim translators, briefly, are due to:

1. Incorrect understanding of a word
2. A misunderstanding of the intent of the verse
3. Unfamiliarity with the rules of Arabic grammar

# **CHAPTRE THREE**

## **Research Methodology**

# Chapter Three

## Research Methodology

### 3.0. Introduction

This thesis is analytical; therefore, the researcher will follow a qualitative descriptive approach to describe and evaluate the rendering of metaphorical expressions in the Holy Quran. Data collection approach, analysis methodology, and limitations of the analysis will be discussed here.

### 3.1. Data collection

Due to lack of time and space and as searching the whole Qur'an is a formidable task, some examples will be chosen from different surahs of the Holy Qur'an, since the main purpose of the study is to examine the incongruities in translating Quranic metaphor. Three types of metaphor will be discussed: implicit, explicit and representative . الاستعارة التصريحية و المكنية و التمثيلية .

However, comparison and analysis of data were based on the following four translations of the Holy Qur'an:

- 5- *The meanings of the Holy Quran, (1955)* by A.Y. Ali, a British-Indian Islamic scholar who translated the Qur'an into English. His translation of the Qur'an is one of the most widely known and used in the English-speaking world.
- 6- *Interpretation of the Meanings of the Noble Qur'an in the English language (1996)* by Al-Hilali and Khan. Prof. Al-Hilali was a Moroccan, originally Tunisian, who was interested in Arabic and Islamic studies. Dr. Khan is a Pakistani, originally Afghani, who has a medical degree. This is the translation often distributed to pilgrims in Saudi Arabia.
- 7- *The Meaning of the Glorious Qur'an (1992)* by M.M.Pickthal, a British Muslim convert.
- 8- *The Koran Interpreted (1996)* by A.J. Arberry, a British Christian scholar of Arabic, Persian, and Islamic studies.

These particular translations have been chosen because of a number of considerations known to scholars for their relative accuracy (kidawi, 1998, 2002).

This means they are not known to contain any international deviation. Also a preliminary comparison of their rendition of a random selection of verses reveals that they use distinct ways of translating (i.e. the translators did not copy from each other)

Another criterion for selecting these translations was that the translations were done by people of different tongues, religions and cultural backgrounds.

## **3.2. Procedure**

In order to select the assessment methods that best suits the objective of this study, a review will first be made of the different translation quality assessment.

### **3.2.1 Approaches of translation assessment**

Translation assessment is considered as the stumbling block in the area of translation studies (Maier, 2001, p. 205), yet there is an increasing awareness of its importance both in raising the standard of translation and in rivaling more knowledge about the nature of translation (Newmark, 2000; House,2001). However although there is an abundance of work on prescriptive translation theory, including the issue of translation assessment, and in spite of the wealth of actual evaluation studies, there is a shortage of concrete suitable evaluation procedures.

According to Gerzymisch\_Arbogast (2001), the best assessment method is one which can inform us when, how and why a translation is good or bad, on a highly objective basis. Total objectivity is, of course, beyond reach, and there has to be a degree of subjectivity in any assessment method, no matter how objective, because assessors differ in their preferences and judgment of certain criteria.

An assessment method has also to be practicable. McAlester (1999), claims that it is because of lack of practicability that none of the theoretical approaches to assessment has been used extensively.

There have been various approaches to assessment and each reflects the views of its advocates on meaning and translation. For example, the mentalists, such as Fodder (1999) and Jackendoff (1992), view meaning as a product of the speaker's attitude. This has resulted in viewing translation as an individual, creative act, which depends on intuition and subjective interpretation. Consequently, evaluation

of translation is subjective and intuitive, and consists of general judgment statements such as “The translation is accurate “

The behaviorist views of translation assessment aimed originally at providing a more scientific way of evaluating translation. They dismissed the actions involved in the translation process since these actions belong to an unknowable “black box” (i.e. the brain), and instead, focused on the readers’ response as the criterion of evaluation. To the behaviorist, a good translation is one which achieves equivalence of response. This explains how the term “dynamic equivalence” came to Nida (1964). It suggests that the recipient’s response to a translation should be equivalent to that of the readers of the original. The translation testing methods proposed by Nida (1991), including the loud reading and cloze tests, clearly reflect the criteria considered significant by the advocates of this approach, namely, intelligibility, informativeness in addition to the equivalent response. Unfortunately, these testing methods are applicable only to experimental use and often test one aspect of communication at a time. Mc Alester comments that these methods “*are often totally unsuitable for practical evaluation – surely I must not wait to see how many end-users of a translation of instructions for connecting an electrical appliance actually electrocute themselves before I decide whether it is functionally adequate*” (1999, p.173).

Another reader-oriented approach to translation assessment is the functionalist view which is one aspect of the skopo theory school of translation pioneered by Kathrine Reiss (2000) and Hans Vermeer (1998), and of which Nord is one of the most prominent. According to this approach, equivalence of function is considered the main criterion in the evaluation process. A translation assessor will focus on the extent to which the target language norms are observed or flouted. The purpose of translation is often decided outside of the text by the translator or whoever is commissioning the project. Nevertheless, Nord declares that the purpose should be compatible with the original author’s intention (1997, p.125).

This method was attacked by linguistically – oriented scholars on the basis that it is not clear how equivalence or adequacy is to be determined, or how the translator decided on the linguistic realization of the purpose of the text. House (2000) points out that, according to the functionalists, the translator is free to accept or reject the information in the text depending on what purposes he assumes the text to have.

Newmark (1993), contends that this method reflects a mistaken view of the priority of the message over meaning. Message is the core of meaning, but it is not all meaning, for “*meaning is richer, subtler, larger, {and} wider than message*” (p 162).

The significance of the meaning of the original is also undermined in text-based approaches such as what House (2001) labeled as the “*literature-oriented approach*” and the deconstructivist thinking. According to the former, translations are treated as pieces of literary text and judged independently from their source texts in terms of their forms and functions compared to comparable texts in the receiving culture and literature.

Lefever (1983) is a famous advocate of this approach. He introduces the concept of the polysystem which is a collection of different trends of literature in a given era that are dominated by certain works accepted as the canon or centre. Translated works are seen as elements involved in the struggle between centre and periphery in literary system. They are evaluated also in terms of the role they play in the interaction between literatures.

Lefever (1992) expresses his distaste for literary translation evaluation that uses accuracy as a criterion because it distorts the naturalness and literary spirit of the original. He says, “*It is pointless to tell a translator that his translation is lacking in rigorous exactness if you are unable to show him.....that he could have been exact without becoming less pleasing*” (p. 116).

Obviously, the problem with this approach, besides undermining accuracy, is that it does not provide criteria for judging the strengths and weaknesses of a translation. It cannot even tell which text is considered a translation and which is not.

Another text-based approach is the deconstructivist approach that is concerned with the power relations which may have skewed the translation. The task of a translation assessor is to attempt to discover the hidden forces which governed the choice of a text for translation and the ways in which the text was twisted in the interests of individuals or groups of power or simply to make the text less alien to the target recipients. Venuti (2000) believes that the source message is not an invariant in the process of communication because it undergoes a process of

reconstruction in the target language and culture and it varies according to different languages and cultures. He declares that “ *Translation is always ideological because it releases a domestic remainder, an inspiration of values, beliefs and representations linked to historical moments and social positions in the domestic culture*” (p.485).

House (2001) praises this approach provided that it is used strictly for the particular purpose of showing the forces affecting a translation. She maintains that the approach does not provide means for differentiating between one translation and another which has been changed to the extent that it can no longer be called a translation.

The linguistic approaches to translation assessment have the merit of not neglecting the source text, but they differ in their capacity to provide evaluation procedures. Unfortunately, there is not yet standard assessment procedure for translation quality. Williams (2004) reports that “ *as the organizers of a 1999 conference on translation quality in Leipzig.....noted, no generally accepted objective criteria currently exist for evaluating the quality of translation*” (p.xiv). Therefore, one should be grateful for the fact that there is agreement over the basic criteria. First, there is a widespread insistence by scholars that any evaluation should be comparative (De Beaugrande, 1978; Neubert and Shreve, 1992; Newmark, 2000; House, 2001). Second the majority of linguistic translation assessment methods depend on finding errors, though none of them says anything about the amount or gravity of errors that can be tolerated to consider the translation good ( Mc Alestser, 1999). McAlester distinguishes between two types of errors: those that are violations of the norms of the target language (errors in grammar, usage, vocabulary, register, etc.), and the errors in representing the source text (commissions, additions, mistranslations). This classification corresponds roughly to Newmark’s (2000) dichotomy of linguistic and referential errors.

Newmark (2000) has developed a comprehensive five-step scheme for translation quality assessment. It can be used as a checklist, from which the assessor can choose the criteria that suit the type of text and focus of the evaluation. The scheme begins with an analysis of the source text in terms of the author’s purpose, target relationship, quality of language and themes covered. The next step is to

identify potential problems, then to compare the translation and the original to see how the translator solved the problems. The assessor makes judgment about the referential and pragmatic accuracy of the translation both by the translator's standards and by the assessor's standards. Finally, the assessor has to evaluate the translation position in the target language culture in terms of its justification and influence on the language or literature.

No matter how comprehensive and flexible this model may seem to be, the problem of the absence of standard assessment criteria still persists. Williams (2004) mentions ten reasons for the current chaos in translation quality assessment:

Many models are designed with specific types of text in mind, so the model may not apply to other types of text.

There is disagreement over whether or not to include in the model factors that are extraneous to the quality of the translation such as deadlines, difficulty of the source text, end use, competence of evaluators, etc.

The notion of the quality of the translation that the service provider has may not match the needs of the end users. The example provided by Williams is using Standard French to translate a text for technician with Canadian Armed Forces.

There is no uniformity in the assessment of language errors. For example, some consider typo and spelling and punctuation errors to be serious because these are the errors that are usually detected by the reader, while other evaluator may think that these are trivial errors.

There is disagreement over the level of accuracy required. While some can accept minor shifts of meaning as long as the core message is conveyed, others insist on total fidelity.

Translation quality assessment that is based on error detection requires considerable human resources. Therefore it is sometimes performed through "sampling" which refers to the analysis of sample of translation rather than whole texts. This may result in overlooking serious mistakes that are not in the samples.

Translation quality assessment often based on quantification of error. Therefore translation service providers and translation teachers sometimes develop



assessment grids which have several quality levels depending on the number of errors detected. The problem with these grids is that they do not provide many levels of error seriousness. As a result, two translations may be allotted the same grade, though one is better because its errors are slightly less serious.

Even when the seriousness of errors is finely graded, the same error will have different seriousness rating in two different types of text.

Translation assessment models usually determine parameters against which the quality of the translation is to be assessed. Assuming that a fair assessment of each parameter is made, how can we reach an overall quality rating for the translation?

The design of the translation quality assessment scheme will vary depending on the purpose of the scheme. For example, in training institutions, the design of the scheme will differ according to whether the purpose is formative evaluation (to provide feedback in support of the learning process) or summative evaluation (to provide evidence of translation competence so that the student passes a course or graduate).

Until these problems are solved, which is unlikely in the near future, translation evaluator will continue to devise their own assessment models that are tailored to suit the specific evaluation situation in hand. However, the criteria of assessment followed should be mentioned and clearly defined by the evaluators.

### **3.2.2. Translation assessment model**

A semantic-pragmatic model will be used for the analysis and assessment of the data. The model is based on comparing the original with four of its translations. It will consist of the following procedures:

- (1). both literal and metaphorical meaning of the selected verse, or part of it, will be shown.
- (2). Context of situation

An explanation of the verse or part of it and any contextual information necessary for understanding it will be given in this section. There will be heavy dependence on commentaries for explanations and background information. The commentaries used will basically include *Ibn-Katheer* (1996), *Tafsir al-Jalalayn* by Jalal ad-Din

al-Maḳalli and Jalal ad-Din as-Suyuti and its translation by Feras Hamza (2007), *Tanwir al-Miqbas min Tafsir Ibn Abbas* by al-Fayruz Aabadi and its translation by Mokrane Guezzou (2007), and *At-Tabary* (2001).

*Asbab Aul- Nuzul* (reasons of revelation) by Al-Wahidi (2008) and *Talkhis Al-Bayan fi Majazat al Quran* by Al Sharif Alradi will also be consulted.

In this section, the metaphoric word and its meaning will be stated. The metaphors are identified by the researcher on the basis of the Arab rhetorical definition of metaphor as stated above.

### (3) Translations

The metaphors identified will be compared with their renditions in the four translations of the Holy Quran mentioned above. It is important here to point out that this study does not aim to criticize particular translation, but to investigate the extent to which they succeed in solving the problem of translating metaphor and to relate that outcome to the translation methods used.

### (4) Evaluation

a- Every translation will be evaluated in terms of its intelligibility and accuracy.

b- Classifying the translation strategy or procedure of each metaphor as suggested by Newmark (1988) for translating metaphors.

c- Comparing the four translations in terms of doing justice to the original meaning of the metaphor and its impact on the target audience.

d- Each example will be evaluated to see if the translator has chosen the right equivalent of the words.

After the application of the assessment model to all the metaphors extracted, it will hopefully be possible to draw conclusions regarding the best strategy for translating metaphors in the Holy Quran.

### **3.3. Limitations of the Analysis**

As mentioned before due to the large number of metaphoric expressions throughout the Holy Qur'an, and the limitations of the study, three types of

الاستعارة التصريحية و . metaphor will be included: implicit, explicit and representative .  
المكنية و التمثيلية Not all metaphoric expressions will be analyzed in this thesis.  
Instead, some examples, along with their English translations, will be selected and linguistically analyzed based on their metaphoric messages.

### **Summary of the Chapter**

This chapter introduced the data collection approach utilized in this study, and it also discussed the methodology of analysing the collected data. The limitations of the analysis were also emphasized to make it clear that only some representative metaphoric examples and their English translations will be analysed.

# **CHAPTER FOUR**

## **Data Analysis, Results, and Discussion**

# Chapter Four

## Data Analysis, Results, and Discussion

### 4.0 Introduction:

This study aims to find the best method for translating Qur'anic metaphors. For lack of space and time thirty selected examples from across the Glorious Book will be extracted to form and clarify the different rhetorical themes to be found in the present study. Since the types of metaphor are many and overlapping, three types will be investigated in this study. The three selected types are: Explicit (تصريحية), implicit (مكنية), and representative (تمثيلية) metaphor. The selected examples will be displayed in this chapter along with their renditions in four translations of the Holy Qur'an. Commentaries and dictionaries will be checked in order to guarantee a correct and full understanding of the verse, or part of verse, containing the metaphor. Then, each metaphor will be compared to its four translations in order to discover any mismatches and, if possible, to relate the degree of success a translation achieves to the translating method it follows.

### 4.1 Part One: Explicit Metaphor (استعارة تصريحية)

#### Example 1:

(ثُمَّ قَسَتْ قُلُوبُكُمْ مِّنْ بَعْدِ ذَلِكَ فَهِيَ كَالْحِجَارَةِ أَوْ أَشَدُّ قَسْوَةً وَإِنَّ مِنَ الْحِجَارَةِ لَمَا يَتَفَجَّرُ مِنْهُ الْأَنْهَارُ وَإِنَّ مِنْهَا لَمَا يَشْتَقُّ فَيَخْرُجُ مِنْهُ الْمَاءُ وَإِنَّ مِنْهَا لَمَا يَهْبِطُ مِنْ خَشْيَةِ اللَّهِ وَمَا اللَّهُ بِغَافِلٍ عَمَّا تَعْمَلُونَ)

Sura Al-Bagara (sura no. 2), verse 74

Transliteration:

Thumma Qasat Qulūbukum Min Ba`di Dhālika Fahiya Kāl<sup>h</sup>ijārati 'Aw 'Ashaddu Qaswatan Wa 'Inna Mina Al-Hijārati Lamā Yatafajjaru Minhu Al-'Anhāru Wa 'Inna Minhā Lamā Yashaqqaqu Fayakhruju Minhu Al-Mā'u Wa 'Inna Minhā Lamā Yahbiṭu Min Khashyati Allāhi Wa Mā Allāhu Bighāfilin `Ammā Ta`malūna

Translations:

Ali: (And others which sink for fear of Allah) (p.5).

Arberry: (And others crash down in the fear of God) (p.24).

Hilali and Khan: (there are of them (stones) which fall down for fear of Allah) (p.15).

Pickthal: (There are rocks which fall down for the fear of Allah.) (p .3).

Literally: Some of them (stones) fall down for fear of Allah.

Metaphorically: Some of them (stones) feel the fear of Allah.

Type of metaphor:

The metaphor used in this verse is explicit/derived *تبعية تصريرية* metaphor. In the verse “Then your hearts hardened”, is describing the state of their hearts that are not moving by fear of Allah by rocks, those hearts are even harder than rocks, and indeed there are some which fall down from the top of mountains to the bottom for the fear of Allah.

Context:

At-Tabary

In this verse the hardness of the hearts of the Children of Israel, by which Allah described them, was their denial of having killed the murdered man whom Allah had revived (the story of the cow). Some stones crash down i.e tumble down from the tops of mountains to the earth and “to” the feet of the mountains- out of fear and dread of God. (At-Tabary 2000, p 399).

Ibn Kathir:

Allah the Almighty criticized the Children of Israel because they witnessed the tremendous signs and the Ayat (verses) of Allah, including bringing the dead back to life. Their hearts were unlikely to accept any admonishment, even after the miracles and signs they witnessed. Their hearts became harder than stones, with no hope of ever softening. Sometimes, springs and rivers burst out of stones, some stones split and water comes out of them, even if there are no springs or rivers

around them, sometimes stones fall down from mountaintops out of their fear of Allah. (pp.222-3)

Evaluation:

Ali uses the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. By adopting this strategy, the translator is not able to convey the full meaning of the verse. He uses the word *sink* which is according to the Free Dictionary has the following meanings: “*To go below the surface of water or another liquid*” or “*To descend to the bottom of a body of water or other liquid*”. Ali’s choice of the word is unacceptable, since the word has connotation with liquids. This choice does not match the situation of stones falling down from the tops of mountains, and it is not the right equivalent for the word *يَهْبِطُ* *Yahbiṭu*.

Arberry translates the metaphor literally by adopting the first strategy of Newmark (1988). He uses the word *crash down* which means “*to fall or cause to fall with force, breaking in pieces with a loud noise as of solid objects smashing*” (English Definition Dictionary). Arberry’s choice of the word *crash down* is unsuitable, since this word has connotation with strong action and loud voice which does not match the situation of hearts feeling fear and dread of Allah, besides it is not the right equivalent.

Al-Hilali and Khan, and Pickthal also choose to use the first strategy of Newmark (1988). They use *fall down* as equivalent to ( *يَهْبِطُ* ) *Yahbiṭu*. The Free Dictionary defines *fall down* as: “*to drop or come down freely under the influence of gravity*”. This choice is more suitable than the previous ones, since it conveys the intended meaning of hearts feeling fear and dread. They succeeded in choosing the right equivalent. However, as the whole verse is about describing the hearts of the children of Israel, Al-Hilali and Khan’s repetition of the word *stones*, even so they put it in parentheses, is unnecessary and it undermines the smoothness of the reading.

All translators render the metaphor literally, using Newmark’s (1988) first strategy, which is reproducing the same image in the TL literally.

## Example 2:

(وَأَشْرَبُوا فِي قُلُوبِهِمُ الْعِجْلَ بِكُفْرِهِمْ)

Sura Albagara (sura no. 2), verse 93.

Transliteration:

Wa 'Ushribū Fī Qulūbihimu Al-'Ijla Bikufrihim

Translations:

Ali: (And they had to drink into their hearts [of the taint] of the calf) (p.6).

Arberry: (And they were made to drink the Calf in their hearts) (p.25).

Hilali and Khan: (And their hearts absorbed (the worship of) the calf) (p.18).

Pickthal: (And (worship of) the calf was made to sink into their hearts) (p.4).

Literally: and they were made to drink the Calf in their hearts.

Metaphorically: They were possessed by the love of the Calf.

Type of metaphor:

This is an explicit/original metaphor *تصريحية أصلية*. Their hearts are possessed by the love of the Calf to the point at which it “takes over their hearts”, which fully expressed would be “to be made to drink love of the Calf into their hearts”. This conforms to the usage of the Arabs and the word *حب* “*hubb*” (love) is omitted because it is readily understood.

Context:

At-Tabari:

At-Tabari records a disagreement among the interpreters about the phrase “*and they were made to drink the Calf into their hearts*”. One opinion was that it meant that they were given water to drink in which filings of gold from the Calf were suspended, but he rejects this on the grounds that Arabs do not speak of water being drunk “*into the heart*”. Instead, he prefers the opinion which interprets the



locution as a metaphor for becoming possessed by the love of something to the point at which it “takes over one’s heart”, which fully expressed would be “to be made to drink love of the Calf into their hearts”. This conforms to the usage of the Arabs and the word حب “*hubb*” (love) is omitted because it is readily understood. (At-Tabari 2000, p 455)

Ibn Kathir:

Allah the Almighty reminded the Jews of their errors, breaking His covenant, transgression and defiance, when He raised Mount Tur above them so that they would believe and agree to the terms of the covenant. Yet, they broke it soon afterwards, (They said, “*We have heard and disobeyed.*”) (P. 259)

Evaluation:

Since Calf cannot be drunk, the recipient is likely to understand that what is being drunk is love of the Calf rather than Calf.

Ali and Arberry render the metaphor literally by adopting the first strategy of Newmark (1988). They use the expression “*drink into their hearts*”, which is unacceptable. The reader is likely to find it difficult to understand the image of a calf being drunk.

Ali uses [*of the taint*] to express dislikeliness for the act. Collin Dictionary define taint as: “*an undesirable quality which spoils the status or reputation of someone or something*”. E.g. “Her government never really shook off the taint of corruption.”

Al-Hilali and Khan translate the metaphor literally in the TL and then they add an explanation by saying (*the worship of the calf*). It is a good technique, as mentioned earlier, to further explain the metaphor or the purpose behind the metaphor and this is an example of Newmark’s (1988) sixth strategy. They use “*absorb*” which according to Oxford Dictionary means “*to take in or soak up (energy or a liquid or other substance) by chemical or physical action typically gradually*”. This is also an unacceptable choice since Calf cannot be absorbed.

Pickthall translates the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). By doing this he avoids the metaphor totally, which

is not the right methodology for dealing with Qur'an translation. However, he uses the expression *sink into their hearts* which is a suitable choice that conveys the beauty of the rhetorical image of the love of the calf going deep into their hearts.

### Example 3:

(صِبْغَةَ اللَّهِ وَمَنْ أَحْسَنُ مِنَ اللَّهِ صِبْغَةً وَتَحْنُ لَهُ عَابِدُونَ)

Sura Al-Bagara (sura no. 2), verse 138.

Transliteration:

Şibghata Allāhi Wa Man 'Aĥsanu Mina Allāhi Şibghatan Wa Naĥnu Lahu  
'Ābidūna

Translations:

Ali: ([Our religion is] the Baptism of Allah) (p.9).

Arberry: (The baptism of God) (p.29).

Al Hilali & Khan: ([Our Sibghah (religion) is] the Sibghah (Religion) of Allah (Islam)) (p.27).

Pickthal: ((We take our) colour from Allah) (p.6).

Literally: The dye of Allah.

Metaphorically: The religion of Allah (Islam).

Type of metaphor:

This metaphor is an explicit/original metaphor *تصريحية اصلية* where the word *صبغة* *sibgha* stand for religion, as it leaves its mark on a person, in the same way that a dye leaves its mark on a garment.

Context:

Tafsir al-Jalayn:

This verse is about religion of Islam. It is the religion of Allah, the one towards which He made human beings naturally inclined, as it leaves its mark on a person,

in the same way that a dye leaves its mark on a garment; and who has, that is, none [has], a better mark (sibghatan, ‘marking’, is for specification) than God? And Him we worship: the Jews said to the Muslims, ‘We are the people of the first Book and our direction of prayer (qibla) is more ancient, and prophets were never sent from among the Arabs; if Muhammad were a prophet, he would have been one of us’. Thus, the following was revealed. ((Hamza, 2007, p. 24).

According to Al-Wahidi (2008) in his book” *Asbab al-Nuzul*”, the reason for revealing this verse is what Ibn ‘Abbas said: “When a child was born into the Christians, they used to baptize him on the seventh day by dipping him in holy water in order to purify him. They claimed that this baptism takes the place of circumcision. Upon doing this, they used to say: ‘Now the child has become a true Christian’, and so Allah, exalted is He, revealed this verse” (P.9).

Ibn Kathir:

And the Jews say, ( وقالوا كونوا هودا او نصارى تهتدوا). *"Be Jews or Christians, then you will be guided."The guidance is only what we (Jews) follow. Therefore, follow us, O Muhammad, and you will be rightly guided.*"Also, the Christians said similarly, so Allah revealed, ( قل بل ملة ابراهيم حنيفا ). Say (to them O Muhammad), *"Nay, (we follow) only the religion of Ibrahim, Hanif"*"We do not need the Judaism or Christianity that you call us to, rather, ((we follow) only the religion of Ibrahim, Hanif) meaning, on the straight path. (pp 402-5)

Evaluation:

Ali translates the metaphor literally in the TL and then he adds an explanation by saying ([Our religion is]. It was a good technique to further explain the metaphor or the purpose behind the metaphor and this is an example of Newmark’s (1988) sixth strategy.

Arberry translates the metaphor literally using the first strategy of Newmark (1988) and by doing this he does not transfer the exact meaning of the metaphor.

Ali and Arberry use the word *baptism* as equivalent to the Arabic word صبغة Sibghah. This is not the right choice since the equivalent of صبغة is dye. According to Dictionary.com the definition of the word baptism is: “*Ecclesiastical. a ceremonial immersion in water, or application of water, as an initiatory rite or*

*sacrament of the Christian church*”. Merriam- Webster Dictionary defines the word *baptism* as:” *Christian sacrament marked by ritual use of water and admitting the recipient to the Christian community* “. The use of *baptism* as an equivalent to صبغة *sibgha* is unacceptable since the word *baptism* has connotation with Christianity and it has nothing to do with Islamic ritual. However, Ali’s translation, compared with Arberry’s, is more acceptable since he uses the word *religion* in parentheses to refer to the intended meaning.

Al Hilali nd Khan translate the metaphor literally in the TL and then they add an explanation: *(Religion) of Allah (Islam)*. This is an example of Newmark’s (1988) sixth strategy. However, they avoid using any English equivalent for the word صبغة *sibgha* and use the same Arabic word putting the word *religion* in parentheses to reach the intended meaning. This explanation is necessary to reach the intended meaning.

Pickthall uses the fifth strategy of converting the metaphor into a sense, but he makes a poor choice. He uses *colour* as equivalent to صبغة. It is unsuitable equivalent, and he fails in conveying the intended meaning to the recipient.

#### **Example 4:**

(مِنْ أَجْلِ ذَلِكَ كَتَبْنَا عَلَىٰ بَنِي إِسْرَائِيلَ أَنَّهُ مَن قَتَلَ نَفْسًا بِغَيْرِ نَفْسٍ أَوْ فَسَادٍ فِي الْأَرْضِ فَكَأَنَّمَا قَتَلَ النَّاسَ جَمِيعًا وَمَنْ أَحْيَاهَا فَكَأَنَّمَا أَحْيَا النَّاسَ جَمِيعًا ۗ وَلَقَدْ جَاءَهُمْ رَسُولُنَا بِالْبَيِّنَاتِ ثُمَّ إِنَّ كَثِيرًا مِّنْهُمْ بَعَدَ ذَلِكَ فِي الْأَرْضِ لَمُسْرِفُونَ )

Sura Al- Ma’idah (sura no. 5), verse 32.

Transliteration:

Min 'Ajli Dhālika Katabnā `Alá Banī 'Isrā'īla 'Annahu Man Qatala Nafsāan Bighayri Nafsin 'Aw Fasādin Fī Al-'Arđi Faka'annamā Qatala An-Nāsa Jamī`āan Wa Man 'Ahyāhā Faka'annamā 'Ahyā An-Nāsa Jamī`āan Wa Laqad Jā'at/hum Rusulunā Bil-Bayyināti Thumma 'Inna Kathīrāan Minhum Ba`da Dhālika Fī Al-'Arđi Lamusrifūna

Translations:

Ali: (And if any one saved a life, it would be as if he saved the life of the whole people) (p.49).

Arberry: (And whoso gives life to a soul, shall be as if he had given life to mankind altogether) (p.75).

Al Hilali & Khan: (And if anyone saved a life, it would be as if he saved the life of all mankind) (p.148).

Pickthal: (And whoso saveth the life of one, it shall be as if he had: saved the life of all mankind) (p.33).

Literally: whoso gives life to a soul, shall be as if he had given life to mankind altogether.

Metaphorically: Whoso saves soul from death, shall be as if he saves lives of all mankind.

Type of metaphor:

The type of this metaphor is explicit/derived *تصريحية تبعية*. Giving life to souls after death is the act of Allah the Almighty. What is meant by *giving life to a soul* is saving her from being killed.

Context:

Ibn Kathir:

Allah the Al-Mighty describes the evil end and consequence of transgression, envy and injustice in the story of the two sons of Adam, Habil and Qabil. One of them fought against the other and killed him out of envy and transgression, because of the bounty that Allah gave his brother and because the sacrifice that he sincerely offered to Allah was accepted. The murdered brother earned forgiveness for his sins and was admitted into Paradise, while the murderer failed and earned a losing deal in both the lives. (p1311)

Because of that, We ordained for the Children of Israel that if anyone killed a person not in retaliation of murder, or (and) to spread mischief in the land - it

would be as if he killed all mankind, and if anyone saved a life, it would be as if he saved the life of all mankind. (P1318-9)

Al Sharif Alradi in his book” *Talkhis Al-bayan fi Majazat al Quran*”, says: Giving life to souls after death is the act of Allah the Almighty. No one is able to do that except He. The intended meaning of this verse is: saving souls when they deserved to be killed or saving them when they were about to die. ( p. 55).

Evaluation:

Ali, Al-Hilali and Khan, and Pickthal translate the metaphor by converting it to sense. They use the fifth strategy of Newmark (1988). By doing this they avoid the metaphor totally, which is not the right methodology for dealing with Quran translation. The beauty of the rhetorical image is lost. Pickthall's use of the archaic form (giveth) is improper. It is true that the Qur'anic text was revealed more than 14 centuries ago, but there is no point in writing the translation in an archaic form. It is not the aim of any translation of the Qur'an to replace the original text or to imitate it. The purpose is to give the non-Arabs access to divine guidance as represented in the Holy Qur'an. Writing a translation in an archaic language can hinder comprehension or at least make the text less friendly to recipients.

Arberry adopts the first strategy of Newmark (1988) when he translates this verse by reproducing the same image in the TL literally. By so doing the recipients will not be able to understand the meaning. However, he is the only one of the translators who uses *soul* as equivalent to *نفس*, which is the accurate choice.

Ali uses the *whole people* as equivalent to *الناس جميعا*, Al –Hilali and Khan and Pickthal use all mankind, and Arberry uses mankind altogether, all the choices are acceptable.

### Example 5:

(يُرِيدُونَ أَن يُطْفِئُوا نُورَ اللَّهِ بِأَفْوَاهِهِمْ وَيَأْبَى اللَّهُ إِلَهُا أَن يُتَمَّ نُورُهُ وَلَوْ كَرِهَ الْكَافِرُونَ)

Sura A-Taubah (sura no. 9), verse 32.

Transliteration:

Yurīdūna 'An Yuṭṭfi'ū Nūra Allāhi Bi'afwāhihim Wa Ya'ba Allāhu 'Illā 'An Yutimma Nūrahu Wa Law Kariha Al-Kāfirūna

Translations:

Ali: (Fain would they extinguish Allah's light with their mouths) (p. 86).

Arberry: (Desiring to extinguish with their mouths God's light) (p.117).

Al Hilali & Khan: (They (the disbelievers, the Jews and the Christians) want to extinguish Allah's Light (with which Muhammad has been sent - Islamic Monotheism) with their mouths) (p.249).

Pickthal: (Fain would they put out the light of Allah with their mouths) (P. 57).

Literally: they want to extinguish Allah's light with their mouths.

Metaphorically: They want to fight the religion of Allah through their lies.

Type of metaphor:

This is an explicit/original metaphor *تصريحية أصلية*. What is meant by the *light of Allah* is Islam as it lightenes the darkness of infidelity.

Context:

Ibn Kathir:

The Jews uttered a terrible statement and uttered lies against Allah when they claimed that ` Uzayr was the son of God, Allah is free of what they attribute to Him. The misguidance of Christians over ` Isa, is obvious. This is why Allah declared both groups to be liars as they have no proof that supports their claim, other than lies and fabrications.

The disbelieving idolators and People of the Scriptures want to, ان يطفئوا نور الله

(*Extinguish the Light of Allah*). They try through argument and lies to extinguish the guidance and religion of truth that the Messenger of Allah was sent with. Their example is the example of he who wants to extinguish the light of the sun or the moon by blowing at them! Indeed, such a person will never accomplish what he

sought. Likewise, the light of what the Messenger was sent with will certainly shine and spread. Allah replied to the idolators' desire and hope, وَيَأْتِي اللَّهَ إِلَّا أَنْ يَتِمَّ نُورُهُ (But Allah will not allow except that His Light should be perfected even though the disbelievers hate it). (p. 2062).

Al Sharif Alradi in his book “*Talkhis Al-bayan fi Majazat al Quran*”, says that what is ment by نور الله Nūra Allāhi (the light of Allah) in this verse is Islam as it lightened the darkness of infidelity. The expression بِأَفْوَاهِهِمْ bi'afwāhihim “with their mouths” has a very delicate meaning, it shows how weak was their deceit as they wanted to extinguish the bright light by blowing. They were so weak even to use what is usually used in such case ie using water. (p. 87)

Evaluation:

All translators, except Al-Hilali and Khan, adopt the Newmark's (1988) first strategy, reproducing the same image in the TL literally. Al-Hilali and Khan once again use the sixth strategy of Newmark's (1988) metaphor translation, by translating the metaphor literally plus sense. They use parentheses to explain the meaning of the word *light* in the verse, and by so doing they succeed in rendering the intended meaning. However, they add in their explanation details which have not been mentioned in the original course.

Ali and Pickthal use (*fain*) as equivalent to the Arabic word يَرِيدُونَ *yurīdūna*, according to Merriam-Webster Dictionary the meaning of *fain* is: “*HAPPY, PLEASED : INCLINED, DESIROUS : WILLING*” eg “he was very *fain*, for the young widow was “altogether fair and lovely”. This choice is acceptable.

Arberry uses *desiring* as equivalent to يَرِيدُونَ . These two choices are successful as they express a strong positive feeling. Al-Hilali and Khan on the other hand use *want* which has neutral feeling. If it is said that someone wants something it is not as strong as when it is said that s/he desires it.

Pickthal is the only one of the translators who uses *put out* as equivalent to يُطْفِئُونَ *yuṭfi'ū*. The others use extinguish. Both choices are correct as the two words are synonyms.



## Example 6:

(إِنَّ اللَّهَ اشْتَرَىٰ مِنَ الْمُؤْمِنِينَ أَنفُسَهُمْ وَأَمْوَالَهُمْ بِأَنَّ لَهُمُ الْجَنَّةَ يُقَاتِلُونَ فِي سَبِيلِ اللَّهِ فَيَقْتُلُونَ وَيُقْتَلُونَ وَعَدًّا عَلَيْهِ حَقًّا فِي التَّوْرَةِ وَالْإِنْجِيلِ وَالْقُرْآنِ وَمَنْ أَوْفَىٰ بِعَهْدِهِ مِنَ اللَّهِ فَاسْتَبْشِرُوا بِنَيْعِكُمُ الَّذِي بَايَعْتُمْ بِهِ ۚ وَذَلِكَ هُوَ الْفَوْزُ الْعَظِيمُ)

Sura At-Taubah (sura no. 9), verse 111.

Transliteration:

'Inna Allāha Ashtarā Mina Al-Mu'uminīna 'Anfusahum Wa 'Amwālahum Bi'anna Lahumu Al-Jannata Yuqātilūna Fī Sabīli Allāhi Fayaqtulūna Wa Yuqtalūna Wa`dāan `Alayhi Ḥaqqāan Fī At-Tawrāati Wa Al-'Injīli Wa Al-Qur'āni Wa Man 'Awfā Bi`ahdihī Mina Allāhi Fāstabshirū Bibay`ikumū Al-Ladhī Bāya`tum Bihi Wa Dhalika Huwa Al-Fawzu Al-`Aẓīmu

Translations:

Ali: (Allah hath purchased of the believers their persons and their goods) (P. 92).

Arberry: (God has bought from the believers their selves and their possessions) (p.123).

Al Hilali & Khan: (Verily, Allah has purchased of the believers their lives and their properties) (p.264).

Pickthal: (Lo! Allah hath bought from the believers their lives and their wealth) (P. 61).

Literally: Allah has bought from the believers their selves and their money.

Metaphorically: Allah has promised the believers that paradise will be theirs if they fight in the way of Allah.

Type of metaphor:

This is an explicit/derived metaphor *تصريحية تبعية*. Allah the Almighty states that He has compensated His believing servants for their lives and wealth -- if they give them up in His cause -- with Paradise. The word *has purchased* is used while the intended meaning is *has compensated*.

Context:

Ibn Kathir:

Allah the Almighty states that He has compensated His believing servants for their lives and wealth -- if they give them up in His cause -- with Paradise. This demonstrates Allah's favor, generosity and bounty, for He has accepted the good that He already owns and bestowed, as a price from His faithful servants. (P. 2159).

According to Al-Wahidi (2008) in his book “*Asbab al-Nuzul*”, Muhammad ibn Ka‘b al-Qurazi said: “When the Helpers — seventy in number — swore allegiance to the Messenger of Allah, Allah bless him and give him peace, at al-‘Aqabah in Mecca, ‘Abd Allah ibn Rawahah said: ‘O Messenger of Allah, stipulate anything you wish with regard to your Lord and to yourself’. He said: ‘*As for my Lord, I stipulate that you worship Him and not associate anything with him; and I stipulate for myself that you defend me from that which you would defend yourselves*’. They said: ‘*What do we get if we were to do this?*’ He said: ‘*The Garden!*’ they exclaimed: ‘*This is a prosperous transaction; we will not revoke it nor will we resign it*’. And so this verse was revealed”. (p. 94).

Evaluation:

All translators use the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. By adopting this strategy, the translators are not able to convey both the metaphorical image and the full meaning of the verse.

Ali, and Al-Hilali and Khan use *purchased* as equivalent to اشترى “*Ashtará*”, while Arberry and Pickthal use *bought* as equivalent to the same word. The two choices are suitable since the two words are synonyms.

Ali uses *their persons* as equivalent to انفسهم *anfusahum* while Arberry uses *themselves* as equivalent to the same word. Al-Hilali and Khan, and Pickthal choose *their lives*.

The meaning of *perspn* according to Merriam- Webster Dictionary is: “*bodily appearance: the body of a human being; also: the body and clothing: the personality of a human being: self*”

The meaning of self according to Merriam- Webster Dictionary is:” *a vital or living being; specifically*”: *person*. E.g.” *Many lives were lost in the disaster.*”

The meaning of *life* according to Oxford Dictionaries is: “*The existence of an individual human being or animal.*” eg ‘*a disaster that claimed the lives of 266 people*’

As conclusion the words person, self, and life can be used alternatively to give the same meaning, and all the choices are acceptable.

The translators use *goods, possessions, properties, and wealth* to render the meaning of اموالهم 'amwālahum

تعريف و معنى مال في معجم المعاني الجامع - معجم عربي عربي

مال اسم

الجمع اموال

كلُّ ما يملكه الفرد أو تملكه الجماعة من متاع ، أو عُروض تجارة ، أو عقار أو نقود ، أو حيوان

Every thing possessed by individuals or groups whether it is goods, real estate, money or animal

According to Dictionary.com the meaning of the words which are used by the translators as equivalent to the Arabic word اموالهم amwālahum is as follow: *goods* is: “*possessions, especially movable effects or personal property, articles of trade; wares; merchandise*; the meaning of *Wealth* is: “*great quantity or store of money, valuable possessions, property, or other riches: the wealth of a city*; the meaning of *Properties*:”*that which a person owns; the possession or possessions of a particular owner: They lost all their property in the fire*; the meaning of *possessions*: “*property or wealth*”. The above mentioned words have more or less the same meaning. However, the word *wealth* (used by Pickthal), unlike the other words, has connotations with great quantity of money or obtaining valuable possessions.

### Example 7:

(وَضْرَبَ اللَّهُ مَثَلًا قَرْيَةً كَانَتْ آمِنَةً مُطْمَئِنَّةً يَأْتِيهَا رِزْقُهَا رَغَدًا مِّنْ كُلِّ مَكَانٍ فَكَفَرَتْ بِأَنْعُمِ اللَّهِ فَأَذَاقَهَا اللَّهُ لِبَاسَ الْجُوعِ وَالْخَوْفِ بِمَا كَانُوا يَصْنَعُونَ)

Sura An-Nahl (sura no. 16), verse 112.

Transliteration:

Wa Ḍaraba Allāhu Mathalāan Qaryatan Kānat 'Āminatan Muṭma'innatan Ya'tihā Rizquhā Raghadāan Min Kulli Makānin Fakafarat Bi'an`umi Allāhi Fa'adhāqahā Allāhu Libāsa Al-Jū`i Wa Al-Khawfi Bimā Kānū Yaṣna`ūna

Translations:

Ali: (So Allah made it taste of hunger and terror [in extremes] [closing in on it] like a garment [from every side]) (p. 130).

Arberry: (God let it taste the garment of hunger and of fear) (p.166).

Al Hilali & Khan: (So Allah made it taste the extreme of hunger (famine) and fear) (p.364).

Pickthal: (Allah made it experience the garb of dearth and fear) (P. 85).

Literally: Allah made it taste the garment of hunger and fear.

Metaphorically: they experience the bitterness of hunger and fear.

Type of metaphor:

There are two metaphors in this verse. The first one in the expression فاذاقها "fa'adhāqahā (made it taste) is explicit/derived metaphor تصريحية تبعية. In reality the sense of taste is associated with food and drinks, not with clothes and garments. What is meant here is that Allah punished them by hunger and fear. The word فاذاقها "fa'adhāqahā (made it taste) indicates that they found the bitterness of hunger and fear.

The second metaphor in the expression لباس الجوع و الخوف Libāsa Al-Jū`i Wa Al-Khawfi (the garment of hunger and fear) is an implicit/original مكنية أصلية. Allah says لباس الجوع و الخوف Libāsa Al-Jū`i Wa Al-Khawfi (the garment of hunger and

fear), and not the taste of hunger and fear, because what is meant is to describe the extreme punishment which enclose (surround) them as garment

Context:

Tanwir al Miqbas min Tafsir Ibn Abbas:

Allah the Almighty explains the characteristic of the people of Mecca: Abu Jahl, al- Walid and their host (that dwelt secure) its inhabitants were safe from the enemy, fighting, hunger and being taken captives (and well content) its inhabitants were well settled, (its provision coming to it) food and fruits were brought to it (in abundance from every side) of the earth, (but it disbelieved in Allah's favours) its inhabitants disbelieved in Muhammad (pbuh) and in the Qur'an, (so Allah made it experience the garb of dearth and fear) so Allah punished its inhabitants with hunger, which lasted seven years, and also with the fear of fighting Muhammad, Allah bless him and give him peace, and his Companions (because of what they used to do) because of what they said and did with Muhammad (pbuh) of hostility. (Guezzou, 2007, p. 296).

Al Sharif Alradi in his book “*Talkhis Al-bayan fi Majazat al Quran*”, says that in reality the sense of taste is associated with food and drinks, not with clothes and garments. What is meant here is that Allah punished them by hunger and fear. The word فاذاقها “fa’adhāqahā (made it taste) indicates that they found the bitterness of hunger and fear. Allah says لباس الجوع و الخوف Libāsa Al-Jū`i Wa Al-Khawfi (the garment of hunger and fear), and not the taste of hunger and fear, because what is meant is to describe the extreme punishment which enclose (surround) them as garment.( p. 147).

Evaluation:

There are two metaphors in this verse. The first one in the expression فاذاقها “fa’adhāqahā (made it taste), and the second one in the expression لباس الجوع و الخوف Libāsa Al-Jū`i Wa Al-Khawfi (the garment of hunger and fear).

Ali translates the first metaphor literally in the TL adopting the first strategy of Newmark (1988). Then he translates the second one literally, but this time he adds an explanation by saying [*closing in on it*] like a garment [*from every side*]). This is an example of Newmark’s (1988) sixth strategy. However, he makes over use of

brackets (three times) trying to make the recipients understand the intended meaning, but this makes the translation sounds unfriendly.

Ali uses *taste of hunger*, if this expression is rerendered it would be *طعم من الجوع*. The preposition “*of*” should be omitted.

Arberry translates the two metaphors in this verse literally using the first strategy of Newmark (1988). By doing this he does not transfer the exact meaning of the metaphor, and the beauty of rhetorical expression is lost.

Al\_Hilali and Khan make translate the first metaphor literally, adopting the first strategy of Newmark (1988). They also translate the second one literally, but add the expression (*the extreme*), to compensate the loss of meaning which results of omitting the word *garment* in their rendering. They adopt the sixth strategy of Newmark (1988). They use parentheses to explain *hunger* which does not need explanation.

Pickthal translates the first metaphor by converting it into a sense according to the fifth strategy of Newmark (1988), which is converting the metaphor into a sense. As said before, this conveys the meaning but not as clearly as needed because it removes the metaphorical image completely.

Then he translates the second metaphor literally using the first strategy of Newmark (1988). He uses *experience* as equivalent to *فاذاقها* *fazaghha* instead of *taste*. Two mismatches are noted here: first the use of *garb* as equivalent to the Arabic word *لباس* *libas* is erroneous because according to Dictionary.com it means:” *a fashion or mode of dress, especially of a distinctive, uniform kind: “in the garb of a monk. Libas* *لباس* in the original course has general meaning.

Ali and Arberry make a successful choice by using *garment as equivalent to* *لباس* *libas*. The Dictionary.com defines garment as: “any article of clothing: *dresses, suits, and other garments*.”

All the translators use *fear* as equivalent to the Arabic word *الخوف* *Al-Khawfi*, except Ali who uses *terror*. Merriam- Webster Dictionary defines *terror* as: “*a state of intense fear*”

This choice is more suitable as it gives the sense of extreme fear which is tangible in the original course. Al-Hilali and Khan use *extremes* to express this meaning. They should have used *terror* to avoid making explanation.

Pickthal is the only one of the translators who uses *dearth* as equivalent to the Arabic word الجوع Al-Jū`I, the others use *hunger*. *The Dictionary.com defines dearth as:* "an inadequate supply; scarcity; lack: eg "There is a dearth of good engineers". And "scarcity and dearness of food; famine". The two words can be used alternatively. However, hunger is more suitable in this context.

### Example 8:

(وَكُلَّ إِنسَانٍ أَلْزَمْنَاهُ طَائِرَهُ فِي عُنُقِهِ ۗ وَنُخْرِجُ لَهُ يَوْمَ الْقِيَامَةِ كِتَابًا يَلْقَاهُ مَنْشُورًا )

Sura Al-Isra (sura no. 17), verse 13.

Transliteration:

Wa Kulla 'Insānin 'Alzamnāhu Ṭā'irahu Fī `Unuqihi Wa Nukhriju Lahu Yawma Al-Qiyāmati Kitābān Yalqāhu Manshūrān

Translations:

Ali: (Every man's fate We have fastened on his own neck) (P. 132).

Arberry: (And every man -- We have fastened to him his bird of omen upon his neck) (p.168).

Al Hilali & Khan: (And We have fastened every man's deeds to his neck) (p.370).

Pickthal: (And every man's augury have We fastened to his own neck) (P. 86).

Literally: And We have fastened every man's bird to his neck.

Metaphorically: every man's good and evil deeds are compared by a bird fastened to his neck.

Type of metaphor:

This is an explicit/original metaphor تصريحية أصلية. What meant by *bird* here (Allah knows best) is the deeds of man whether good or evil. This means that Allah

makes the deeds of man, whether good or evil, as a neckband around one's neck, to be judged according to on the Day of Judgment.

Context:

Ibn Kathir:

In these verses Allah the Almighty reminds us of the great signs that He created, including the alternation of the night and day, so that people may rest at night, and go out and earn a living, do their work, and travel during the day. Then after mentioning time, and the deeds of the son of Adam that take place therein, Allah says: *وكل انسان الزمناه طائرته*. (And We have fastened every man's Ta'irah (deeds) to his neck,) The word Ta'irah (lit. something that flies) refers to man's deeds which fly from him, as Ibn ` Abbas, Muj ahid and others said. It includes both good deeds and bad deeds. He will be forced to acknowledge them and will be rewarded or punished accordingly. The neck is mentioned because it is a part of the body that has no counterpart, and when one is restrained by it, he has no escape. (P2800-2)

Al Sharif Alradi in his book “*Talkhis Al-bayan fi Majazat al Quran*”, says that what meant by bird here (Allah knows best) is the deeds of man whether good or evil. This is taken from old Arab belief known as *زجر الطير* (zajr al tayr) driving away of birds. They used to drive away birds when they want to take action regarding important issues. If the bird flew towards the right direction this means a good omen, and if it flew towards the left direction this means it is evil omen. This means that Allah makes the deeds of man, whether good or evil, as a neckband around one's neck, to be judged according to it on the Day of Judgment. It is also said that everyone will have evidence on himself of what he has done. Arab use *اعتق او رقبة* ong or ragaba(neck) to refer to the whole body as in *اعتق رقبة* aataga ragaba ( set free). In this verse Allah makes the bird as evidence upon which deserving reward or punishment is based, as the old belief of *زجر الطير* (zajr al tayr) driving away of birds. (p 149).

Tafsir al-Jalayn:

And We have attached every person's omen — his deeds — for him to carry, upon his neck — this [site] issingled out for mention because fastening [something] to it is [much] more severe. And We shall bring forth for him, on the Day of



Resurrection, a book, in which his deeds are recorded [and], which he will find wide open (Hamza, 2007, p. 297)

Tanwir al Miqbas min Tafsir Ibn Abbas:

(And every man's augury) the scroll containing his answer to [the angels] Munkar and Nakir in the grave (have We fastened to his own neck) it is also said that this refers to every man's good and evil deeds; and it is also said that it refers to whether he is felicitous or damned, (*and We shall bring forth for him on the Day of Resurrection a book which he will find) he will be given (wide open) containing his good and bad deeds* (Guezzou, 2007, p. 301).

Evaluation:

All the above mentioned commentators agree that the word طائرہ Ṭā'irahu (his bird) refers to (deeds). However, a direct translation of this metaphor does not exist in English; thus a translation, in order to be understood by an English reader, may require more illustration. This can be achieved by using a brief explanation in brackets showing the meaning of the metaphor.

Ali translates the verse by converting the metaphor into a sense in the TL adopting the fifth strategy of Newmark (1988). He tries to render the meaning of the metaphor when he translates the word طائرہ Ṭā'irahu (his bird) as *fate*. However, the meaning is still not clear (how could fate which is abstract notion be fastened to one's neck). He should have explained this meaning more. The meaning of *fate* according to Oxford Dictionaries: "*The development of events outside a person's control, regarded as predetermined by a supernatural power. Eg, " fate decided his course for him".*" *The course of someone's life, or the outcome of a situation for someone or something, seen as outside their control. Eg, He stared at the faces of the committee, trying to guess his fate.* Based on the above meanings of *fate*, it is clear that there is mismatch in Ali's choice.

Arberry renders the metaphor by using the sixth strategy of Newmark's (1988) metaphor translation, which is translation of metaphor literally plus sense. He makes explanation (bird of omen). Dictionary.com defines *omen* as: "*anything perceived or happening that is believed to portend a good or evil event or circumstance in the future; portent.* Arberry's choice is also unsuccessful.

Al-Hilali and Khan translate the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). They translate the word طائره Ṭā'irahu (his bird) as (deeds), and once again the metaphorical meaning is not conveyed (How could deeds be fastened to man's neck).

Pickthal translates the metaphor by converting it into a sense adopting the fifth strategy of Newmark (1988). He renders the meaning of طائره Ṭā'irahu (his bird) as (*augury*). According to Oxford Dictionary, *augury* means: "A sign of what will happen in the future; an omen. Eg, "they heard the sound as an augury of death" As it is clear from the meaning provided by Oxford Dictionary, Pickthal's choice is out of context. The Arabic equivalent of *augury* according to Al-mawrid Dictionary is تنبؤ او عرافة او كهانة, these words indicate something that will happen in the future, while what is meant in the verse are deeds which happened during life time.

To conclude, none of the translators succeeds in rendering the intended meaning in an understandable way.

#### **Example 9:**

(وَأَنْ لَا تَعْلُوا عَلَى اللَّهِ إِنِّي آتِيكُمْ بِسُلْطَانٍ مُّبِينٍ)

Sura Ad-Dukhan (sura no. 44), verse 19.

Transliteration:

Wa 'An Lā Ta`lū `Alá Allāhi 'Innī 'Ātīkum Bisulṭānin Mubīnin

Translations:

Ali: "And be not arrogant as against Allah) (P. 251).

Arberry: (And, 'Rise not up against God), (p.297).

Al Hilali & Khan: ("And exalt not (yourselves) against Allah) (p.672).

Pickthal: (And saying: Be not proud against Allah) (p. 161).

Literally: 'Rise not up against Allah.

Metaphorically: Be not proud against Allah.

Type of metaphor:

This is an explicit/derived metaphor تصريحية تبعية. What is meant by rising here is to be proud or arrogant against Allah, and not the literal meaning of being above something in position. As arrogant people feel they are in a higher position, the expression "rise up" is used to indicate this state.

Context:

Ibn Kathir:

In the verses before this one Allah the Almighty talks about the idolators of Makkah when a Messenger from Allah explaining things clearly has already come to them and they had turned away from him and said: a madman!"

Here in this verse Allah tells us, ' before these idolators, We tested the people of Fir`awn, the copts of Egypt. ' وجاءهم رسول كريم ' when there came to them a noble Messenger, Musa, peace be upon him, the one to whom Allah spoke. He (Moses) addressed his people اني لكم رسول امين (Verily, I am to you a Messenger worthy of all trust. What I convey to you is trust worthy.

والا تعلوا على الله And exalt not yourselves against Allah, and do not be too arrogant to follow His signs. Accept His proof and believe in His evidence. (p.4629)

Evaluation:

Ali, Hilali and Khan, and Pickthal translate the metaphor by converting it to sense, adopting in this the fifth strategy of Newmark (1988). Arberry, on the other hand uses the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. Arberry's choice *rise up* as equivalent to *تعلو* ta'lū is completely out of context, it distorts the beauty of the expression. The Vocabulary.com Dictionary defines *rise up* as: "come to the surface" and "stand up on the hind legs, of quadrupeds". Both meanings do not match the intended meaning of the verse.

### Example 10:

(وَلَقَدْ خَلَقْنَا الْإِنْسَانَ وَنَعْلَمُ مَا تُوَسْوِسُ بِهِ نَفْسُهُ وَنَحْنُ أَقْرَبُ إِلَيْهِ مِنْ حَبْلِ الْوَرِيدِ)

Sura Qaf (sura no. 50), verse 16.

Transliteration:

Wa Laqad Khalaqnā Al-'Insāna Wa Na`lamu Mā Tuwaswisu Bihi Nafsuhu Wa Nahnu 'Aqrabu 'Ilayhi Min Ḥabli Al-Warīdi

Translations:

Ali: (We are nearer to him than [his] jugular vein) (p. 263).

Arberry: (We are nearer to him than the jugular vein) (p.311).

Al Hilali & Khan: (We are nearer to him than his jugular vein (by Our Knowledge)) (p.703).

Pickthal: (We are nearer to him than his jugular vein) (P. 168).

Literally: We are nearer to him than his jugular vein.

Metaphorically: We are nearer to him, unknowing [him].

Type of metaphor:

This is an explicit/original metaphor *تصريحية أصلية*. The jugular vein is found in one's neck, and it is mentioned here to refer to the knowledge of Allah. Allah the Almighty knows every secret of man, in this He is nearer to him (in knowledge, not in distance) than his jugular vein.

Context:

Ibn Kathir:

Allah the Exalted affirms His absolute dominance over mankind, being their Creator and the Knower of everything about them. Allah the Exalted has complete knowledge of all thoughts that cross the mind of man, be they good or evil. ونحن اقرب اليه من حبل الوريد (*And We are nearer to him than his jugular vein.* ) means, His angels are nearer to man than his jugular vein. . just as He said in the case of dying

persons, *ونحن اقرب اليه منكم ولكن لا تبصرون* (*But We are nearer to him than you, but you see not*). (Q 56:85), in reference to His angels (who take the souls).

انا نحن نزلنا الذكر و انا له لحافظون Verily, We, it is We Who have sent down the Dhikrand surely, We will guard it. (Q 15:9) Therefore, the angels brought down the revelation, the Qur'an, by the leave of Allah, the Exalted, the Most Honored. Thus, the angels are closer to man than his own jugular vein, by the power and leave of Allah. (p4823)

Tanwir al Miqbas min Tafsir Ibn Abbas:

(We verily created a man) the child of Adam; and it is said this means: Abu Jahl (and We know what his soul whispereth to him, and We are nearer to him) We are more aware of him and have more power over him (than his jugular vein) and there is nothing closer to man than this jugular vein.( P 60)

Evaluation:

Ali, Arberry, and Pikthal render the metaphor literally in the TL by adopting the first stratgy. Al-Hilali and Khan on the other hand use the sixth stratgy and make explanation in parentheses, and by so doing the intended meaning is clear.

Arberry is the only one of the translators who does not use the pronoun *his* to refer to the jugular vein. It is true that in the origin course the pronoun *his* is not mentioned, but it can be gessed from the context. *ونحن اقرب اليه من حبل الوريد* The literal meaning of We are nearer to him than his jugular vein is *ونحن اقرب اليه من حبل وريده*

### Example 11:

(فَامِنُوا بِاللَّهِ وَرَسُولِهِ وَالنُّورِ الَّذِي أَنْزَلْنَا وَاللَّهُ بِمَا تَعْمَلُونَ خَبِيرٌ)

Sura At-Taghabun (sura no. 64), verse 8.

Transliteration:

Fa'aminū Billāhi Wa Rasūlihi Wa An-Nūri Al-Ladhī 'Anzalnā Wa Allāhu Bimā Ta`malūna Khabīrun

Translations:

Ali: (And in the Light which we have sent down) (P. 288).

Arberry: (And in the Light which We have sent down) (p.336).

Al Hilali & Khan: (And in the Light (this Qur'an) which We have sent down) (p.763).

Pickthal: (And the light which We have revealed) (p. 183).

Literally: Believe in Allah, His Messenger, and the light which We have revealed.

Metaphorically: Believe in Allah, His Messenger, and the Quran which We have revealed.

Type of metaphor:

This is an explicit/original metaphor *تصريحية أصلية*. The Holly Qur'an is likened to *light* because it (Qur'an) is used to guide people to the right path, as light is used to guide them through darkness.

Context:

Ibn Kathir

Allah the Exalted informs about the disbelievers, idolators and the atheists that they claim that they will not be resurrected, *زعم الذين كفروا ان لن بيعثوا....* (*The disbelievers pretend that they will never be resurrected. Say: "Yes! By my Lord, you will certainly be resurrected, then you will be informed of what you did; and that is easy for Allah. "*) Allah the Exalted said, 'you will be informed of all of your actions, whether major or minor, big or small,'(Therefore, believe in Allah and in His Messenger and in the Light which We have sent down.) that is, the Qur'an,(P 5191-2)

Evaluation:

All translators, except Al Hilali and Khan, use the first strategy in rendering the word *النور* An-Nūri (the light) while the metaphorical meaning of the word *the light* is the Holly Qur'an. However, the metaphorical meaning of light as guidance exists in English, so it is easy for the recipient to grasp the meaning. The expression "*We have sent down*" makes it even clearer that the intended meaning

of the word light is the Holly Quran. By using this strategy the translators succeed in maintaining the beauty of the rhetorical expression.

Al-Hilali and Khan use the sixth strategy and make explanation in parentheses. All translators use “*We have sent down*” as equivalent to انزلنا, except Pickthal who uses “*We have revealed*”. Both choices are correct.

Ali is the only one of the translators who writes *We* with initial small letter. All the names and pronouns which refer to Allah should be written with initial capital letters.

#### 4.2 Part Two: Implicit Metaphor ( استعارة مكنية )

##### Example 12:

(وَقَالُوا قُلُوبُنَا غُلْفٌ ۚ بَلْ لَعَنَهُمُ اللَّهُ بِكُفْرِهِمْ فَقَلِيلًا مَّا يُؤْمِنُونَ)

Sura Albagara (sura no. 2), verse 88.

Transliteration:

Wa Qālū Qulūbunā Ghulfun Bal La`anahumu Allāhu Bikufrihim Faqalīlān Mā Yu'uminūna

Translations:

Ali: (They say, "Our hearts are the wrappings[which preserve Allah's Word: we need no more]) (p.6).

Arberry: (And they say, 'Our hearts are uncircumcised.')(p.25).

Hilali and Khan: (And they say, "Our hearts are wrapped(i.e. do not hear or understand Allah's Word).") (p.17)

Pickthal: (And they say: Our hearts are hardened) (p.4).

Literally: Our hearts are wrapped

Metaphorically: Our hearts are covered and nothing of the prophet's words will reach them.

Type of metaphor:

This metaphor is implicit/ original مكنية اصلية. According to the interpretation of Ibn Abbas and Qatada cited above the word "ghulfun". غلف is used to mean that their hearts are covered, nothing of the prophet's words will reach these hearts.

Context:

At-Tabari:

In this verse Allah the Almighty talks about the Children of Israel after taking the compact with them, and raising the Mount over them. They have been asked to take forcefully what Allah has given them. However, they reply "*we hear and rebel*". They give description of their hearts as veiled and covered. Ibn Abbas's interpretation "*our hearts are in shelter, under cover, enveloped*". Qatada's interpretation "*our hearts are "ghulfun" i.e. they do not understand*". (At-Tabari 2000, p 442).

Evaluation:

Ali and Al-Hilali and Khan render the metaphor literally in the TL and then they add explanations [*which preserve Allah's Word: we need no more*]), and (*i.e. do not hear or understand Allah's Word*).", respectively. It is a good technique to further explain the metaphor or the purpose behind the metaphor and this is an example of Newmark's (1988) sixth strategy.

Ali, and Al-Hilali and Khan use the words "*wrappings*" (noun) and "*wrapped*" (adjective), respectively, which have the same root, as equivalent to غلف "ghulfun". The definition of *wrapped* according to Free Dictionary is: "*To arrange or fold (something) about as cover or protection*" "The Free Dictionary defines *wrappings* as: "*a garment to be wrapped or folded about a person, especially an outer garment such as a robe*". It is an acceptable choice since the reader could easily understand the intended meaning. Their choice of "*wrappings*" and "*wrapped*" as equivalent to غلف "ghulfun" is successful.



Arberry translates the metaphor literally by adopting the first strategy of Newmark (1988). According to Dictionary.com, *circumcise* means “to remove the prepuce of (a male), especially as a religious rite”. Arberry’s choice of the word “*uncircumcised*” is a poor choice, since he chooses the very literal meaning of the expression, this does not convey the exact meaning of the verse or the metaphorical image. It is completely out of context. He uses the literal meaning of the Arabic word *أغلف* “*aghlaf*”, so his translation is completely distorted. It would be difficult for the reader to understand the intended meaning, and to get the rhetorical impact. It is true that the word *uncircumcised* has connotation with covering, but it is really difficult for the recipient to reach the intended meaning in this context. He does not succeed in choosing the right equivalent of the word *غلف* “*ghulfun*”.

Pickthal is the only one of the translators who tries to avoid literal translation of the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). However, he fails in rendering the intended meaning. He uses *hardened* as equivalent to *غلف* which is not the right choice. According to Dictionary.com, *hardened* means: “made or become hard or harder; pitiless; unfeeling; firmly established or unlikely to change; inveterate; toughened: rigid. All these meanings do not match the intended meaning of the metaphor. If something is described as hard, this does not mean that it is covered or encased. There is a mismatch in Pichthal’s translation.

### Example 13:

(هُوَ الَّذِي أَنْزَلَ عَلَيْكَ الْكِتَابَ مِنْهُ آيَاتٌ مُحْكَمَاتٌ هُنَّ أُمُّ الْكِتَابِ وَأُخْرُ مُتَشَابِهَاتٌ فَأَمَّا الَّذِينَ فِي قُلُوبِهِمْ زَيْغٌ فَيَتَّبِعُونَ مَا تَشَابَهَ مِنْهُ ابْتِغَاءَ الْفِتْنَةِ وَابْتِغَاءَ تَأْوِيلِهِ وَمَا يَعْلَمُ تَأْوِيلَهُ إِلَّا اللَّهُ وَالرَّاسِخُونَ فِي الْعِلْمِ يَقُولُونَ آمَنَّا بِهِ كُلٌّ مِّنْ عِنْدِ رَبِّنَا وَمَا يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ)

Sura Al-‘Imran (sura no. 3), verse 7.

Transliteration:

Huwa Al-Ladhī 'Anzala `Alayka Al-Kitāba Minhu 'Āyātun Muḥkamātun Hunna 'Ummu Al-Kitābi Wa 'Ukharu Mutashābihātun Fa'ammā Al-Ladhīna Fī Qulūbihim Zayghun Fayattabi`ūna Mā Tashābaha Minhu Abtighā'a Al-Fitnati Wa Abtighā'a Ta'wīlihi Wa Mā Ya`lamu Ta'wīlahu 'Illā Allāhu Wa Ar-Rāsikhūna Fī Al-'Ilmi

Yaqūlūna 'Āmannā Bihi Kullun Min `Indi Rabbinā Wa Mā Yadhakkaru 'Illā 'Ūlū Al-'Albābi.

Translations:

Ali: (They are the foundation of the Book) (p.22).

Arberry: (That are the Essence of the Book) (p.43)

Al Hilali & Khan: (They are the foundations of the Book [and those are the Verses of Al-Ahkam (commandments, etc.), Al-Fara'id (obligatory duties) and Al-Hudud (legal laws for the punishment of thieves, adulterers, etc. (Tafsir At-Tabari)), (p.68).

Pickthal: (They are the substance of the Book) (p.15).

Literally: They are the mother of the Book.

Metaphorically: They are the foundation of the Book.

Type of metaphor:

This metaphor is an implicit/original metaphor *مكنية أصلية*. These verses are the foundation of the Book. They stand for the mother in the family, and the whole Quran follow these verses as a child follows his mother and resort to her.

Context:

Ibn Kathir:

Allah the Almighty states that in the Qur'an, there are Ayat (verses) that are Muhkamat, entirely clear and plain, and these are the foundations of the Book which are plain for everyone. And there are Ayat (verses) in the Qur'an that are Mutashabihat not entirely clear for many, or some people. So those who refer to the Muhkam Ayat to understand the Mutashabih Ayat , will have acquired the correct guidance, and vice versa. This is why Allah said, *هن ام الكتاب*, (They are the foundations of the Book), meaning, they are the basis of the Qur'an, and should be referred to for clarification. The Muhkamat are the Ayat that explain the abrogating rulings, the allowed, prohibited, laws, limits, obligations and rulings that should be believed in and implemented. As for the Mutashabihat Ayat, they include the

abrogated Ayat, parables, oaths, and what should be believed in, but not implemented.(p 713).

Evaluation:

The literal meaning of ام الكتاب 'Ummu Al-Kitābi is *mother of the book*. As mother is the foundation, essence, and substance of the family, all translators succeed in conveying the intended meaning and none of them render the meaning literally. In this way, the beauty and miraculous nature of the Qur'an is completely lost. All translators render the metaphor conceptually, i.e. they write the intended, rather than the literal meaning of the word. Since the metaphor is quite understood even though it is not common in English, Al-Hilali and Khan add, in parentheses, quotation from At-Tabari Commentary. They probably seek clarity by doing so, but clarity is also achieved perfectly without this addition.

All translators render the metaphor by converting it into meaning according to the fifth strategy of Newmark (1988). All of them succeed in choosing the right equivalent as meant in the verse.

#### Example 14:

(ضُرِبَتْ عَلَيْهِمُ الدُّلَّةُ أَيْنَ مَا نُثِقُوا إِلَّا حَبْلٌ مِّنَ اللّٰهِ وَحَبْلٌ مِّنَ النَّاسِ وَبَاءُوا بِغَضَبٍ مِّنَ اللّٰهِ وَضُرِبَتْ عَلَيْهِمُ الْمَسْكَنَةُ ۚ ذٰلِكَ بِاَنَّهُمْ كَانُوا يَكْفُرُونَ بِآيَاتِ اللّٰهِ وَيَقْتُلُونَ الْاَنْبِيَاءَ بِغَيْرِ حَقٍّ ۚ ذٰلِكَ بِمَا عَصَوْا وَكَانُوا يَعْتَدُونَ )

Sura Al-‘Imran (sura no. 3), verse 112.

Transliteration:

Ḍuribat `Alayhimu Adh-Dhillatu 'Ayna Mā Thuqifū 'Illā Biḥablin Mina Allāhi Wa Ḥablin Mina An-Nāsi Wa Bā'ū Bighaḍabin Mina Allāhi Wa Ḍuribat `Alayhimu Al-Maskanatu Dhālika Bi'annahum Kānū Yakfurūna Bi'āyāti Allāhi Wa Yaqtulūna Al-'Anbiyā'a Bighayri Ḥaqqin Dhālika Bimā `Aṣaw Wa Kānū Ya`tadūna

Translations:

Ali: (Shame is pitched over them [Like a tent]) (p.28).

Arberry: (Abasement shall be pitched on them) (p.51).

Al Hilali & Khan: (Indignity is put over them) (p.89).

Pickthal: (Ignominy shall be their portion) (p.19).

Literally: Indignity is put over them

Metaphorically: They have no strength and no protection (the humiliation of Jizyah shall be imposed upon them).

Type of metaphor:

This is an implicit/derived metaphor مكنية تبعية . Indignity shall be pitched on the Jew, wherever they are found, as if a tent is pitched on them. The word tent is omitted and pitched indicates the meaning.

Cotext:

Al-Jalalain:

Abasement shall be cast upon the Jews, wherever they are found, so that they have no strength and no protection, save, if they be clinging to, a rope of God, and a rope of the, believing, people, this being the latter's covenant of security for them on the condition that they pay the jizya, in other words, they have no protection other than this; they have incurred, they have ended up, with anger from God, and poverty shall be cast upon them; that, is, because they disbelieved in God's signs, and slew the prophets without right; that is, because they disobeyed God's command, and used to transgress, passing from what is lawful into what is unlawful. (Hamza, 2007, p. 70).

Ibn Kathir:

While delivering the good news to His believing servants that victory and dominance will be theirs against the disbelieving, atheistic People of the Scriptures, Allah then said, *لَنْ يَضُرُّوَكُمْ إِلَّا أذى* (They will do you no harm, barring a trifling annoyance; and if they fight against you, they will show you their backs, and they will not be helped. )

This is what occurred, for at the battle of Khaybar, Allah brought humiliation and disgrace to the Jews. Before that, the Jews in Al-Madinah, the tribes of Qaynuqa`, Nadir and Qurayzah, were also humiliated by Allah. Such was the case with the Christians in the area of Ash-Sham later on, when the Companions defeated them in many battles and took over the leadership of Ash-Sham forever.

Allah said next, *ضُرِبَتْ عَلَيْهِمُ الذَّلَّةُ أَيْنَ مَا تُقِفُوا* (Indignity is put over them wherever they may be, except when under a covenant (of protection) from Allah, and a covenant from men; ) meaning, Allah has placed humiliation and disgrace on them wherever they may be, and they will never be safe,(pp841-2 ).

Evaluation:

Ali uses the sixth strategy of Newmark's (1988) metaphor translation, by translating the metaphor literally plus sense. He adds the explanation: [Like a tent]) to indicate the metaphorical expression.

Arberry translates this verse by reproducing the same image in the TL literally. This is the first strategy of Newmark (1988).

Ali and Arberry use the word *pitch* as equivalent to the Arabic word *ضربت* *Ḍuribat*. This is a successful choice because it conveys the meaning precisely. According to Merriam- Webster Dictionary the meaning of *pitch* is: “*to erect and fix firmly in place*” e.g. *Pitch a tent*. By using this word they succeed in giving a clear image of the situation, and the recipient is likely to get the intended meaning of the metaphor in spite that they render it literally. On the other hand Al-Hilali and Khan use *put over as equivalent to* *ضربت* *Ḍuribat*. The Collins English Dictionary provides the following example of using *put over*: “*Each consisted of two ground sheets, on top of which were two blankets doubled to sleep on, and one to put over us*. Their choice is acceptable. However, Ali's and Arberry's choice is stronger, as far as conveying the rhetorical effect is concerned.

Al Hilali and Khan translate the metaphor literally in the TL without adding any other kind of explanation as they always do in their translation. This may be because they think that it is clear enough for the reader to get the meaning. They adopt the first strategy of Newmark (1988).

Pickthall translates this verse and drops the metaphor completely. Maybe he finds it difficult to render such a metaphor in the target language. This is an example of the seventh strategy of Newmark (1988).

Each of the translators uses different equivalent for the Arabic word *الذلة*. Adh-Dhillatu. Shame, abasement, indignity, and ignominy are used by Ali, Arberry,

Al hilali and Khan, and Pickthal respectively. All the choices are acceptable, since they are synonyms.

**Example 15:**

(كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ ۗ وَإِنَّمَا تُوَفَّقُونَ أُجُورَكُمْ يَوْمَ الْقِيَامَةِ ۖ فَمَن زُحِرْحَ عَنِ النَّارِ وَأُدْخِلَ الْجَنَّةَ فَقَدْ فَازَ ۗ وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا مَتَاعُ الْعُرُورِ )

Sura Al-‘Imran (sura no. 3), verse 185.

Transliteration:

Kullu Nafsin Dhā'iqatu Al-Mawti Wa 'Innamā Tuwaffawna 'Ujūrakum Yawma Al-Qiyāmati Faman Zuḥziḥa `Ani An-Nāri Wa 'Udkhila Al-Jannata Faqad Fāza Wa Mā Al-Ĥayāatu Ad-Dunyā 'Illā Matā`u Al-Ghurūri

Translations:

Ali: (Every soul shall have a taste of death) (p.33).

Arberry: (Every soul shall taste of death) (p.56).

Al Hilali & Khan: (Everyone shall taste death) (p.103).

Pickthal: (Every soul will taste of death) (p.22).

Literally: Every soul shall taste death

Metaphorically: Every soul shall experience death.

Type of metaphor:

This metaphor is an implicit/derived metaphor مكنية تبعية .Death can not be tasted, the bitterness of death is meant here. Bitterness is omitted and the word taste indicates the meaning.

Context:

Ibn Kathir:

Allah the Almighty issues a general and encompassing statement that every living soul shall taste death. In another statement, Allah said, (كُلُّ مَنْ عَلَيْهَا )

فان(Whatsoever is on it (the earth) will perish. And the Face of your Lord full of majesty and honor will remain forever) (Q 55:26, 27)

Therefore, Allah Alone is the Ever-Living Who never dies, while the Jinn, mankind and angels, including those who carry Allah's Throne, shall die. This Ayah (verse) comforts all creation, since every soul that exists on the earth shall die. When the term of this life comes to an end and the sons of Adam no longer have any new generations, and thus this world ends, Allah will command that the Day of Resurrection commence. Allah will then recompense the creation for their deeds, whether minor or major, many or few, big or small. Surely, Allah will not deal unjustly with anyone, even the weight of an atom. (P. 935)

Evaluation:

It is obvious that the literal meaning of this sentence is not intended, since death cannot be tasted. All translators translate this verse by reproducing the same metaphorical image in the TL literally, adopting the first strategy of Newmark (1988).

Ali, Arberry, and Pickthal use the word *soul* as equivalent to *نفس nafs*. This is a successful choice as soul has strong connotation with death. Al-Hilali and Khan on the other hand use *every one* instead. This choice is unaccepted since death has connotations with soul rather than with one. The Arabic equivalent of *everyone* is *كل واحد kulu ahad* while the Arabic equivalent of every soul is *كل نفس kulu nafs*. Ali, Arberry, and Pickthal use the expression (*taste of death*). If this expression is rendered literally into Arabic it means *طعم من الموت*, which does not match the original course. The preposition "of" should be omitted, for people can taste death rather than taste of death. The literal meaning of the original course *كل نفس ذائقة الموت* is every soul will taste death. Al-Hilali and Khan on the other hand succeed in rendering the literal meaning in the correct way by omitting the preposition" *of*".

**Example 16:**

(وَعِنْدَهُ مَفَاتِحُ الْغَيْبِ لَا يَعْلَمُهَا إِلَّا هُوَ ۚ وَيَعْلَمُ مَا فِي الْبَرِّ وَالْبَحْرِ ۗ وَمَا تَسْقُطُ مِنْ وَرَقَةٍ إِلَّا يَعْلَمُهَا وَلَا حَبَّةٌ فِي ظِلْمَاتِ الْأَرْضِ وَلَا رَطْبٍ وَلَا يَابِسٍ إِلَّا فِي كِتَابٍ مُبِينٍ)

Sura Al-An'am (sura no. 6), verse 59.

Transliteration:

Wa `Indahu Mafātiḥu Al-Ghaybi Lā Ya`lamuhā 'Illā Huwa Wa Ya`lamu Mā Fī Al-Barri Wa Al-Baḥri Wa Mā Tasquṭu Min Warāqatin 'Illā Ya`lamuhā Wa Lā Ḥabbatin Fī Żulumāti Al-'Arḍi Wa Lā Raṭḭbin Wa Lā Yā Bisin 'Illā Fī Kitābin Mubīnin

Translations:

Ali: (With Him are the keys of the unseen) (P. 59).

Arberry: (With Him are the keys of the Unseen) (p.87).

Al Hilali & Khan: (With Him are the keys of the Unseen) (p.178).

Pickthal: (And with Him are the keys of the invisible) (P. 40).

Literally: With Him are the keys of the unseen.

Metaphorically: Allah knows what is, happening, on land, [in] the deserts, and in the waters, what will happen and what happened in the past.

Type of metaphor:

This is an implicit/original مكنية أصلية. Allah the Almighty is the only one Who has the knowledge of the unseen. What is meant by *keys* here is the ways or means to reach that knowledge.

Context:

Tanwir al Miqbas min Tafsir Ibn Abbas:

(And with Him are the keys of the invisible) the stores of the unseen: rain, vegetation, fruits, and the descent of punishment you asked for on the Day of Badr. (None but He knoweth them) no one knows the keys of the unseen: when the punishment for which you are impatient will come down on you. (And He knoweth what is in the land and the sea) of created beings and marvels; it is also said that this means: Allah knows what He destroys in the land and in the sea. (Not a leaf falleth) from a tree (but He knoweth it) He knows how many times it spins in the air before it falls, (not a grain amid the darkness of the earth) under a rock at the bottom of the earth except that He knows it, (naught of wet) i.e. water (or dry)



steppe (but (it is noted) in a) written (clear record) all of it is in the Guarded Tablet: with their precise measure and time (Guezzou, 2007, p. 140).

Evaluation:

All translators render the metaphor literally adopting the first strategy of Newmark (1988). Fortunately, same expression is usable in the English language and culture. So, it can be understood by the English reader without any further explanation.

Ali, Arberry, and Al-Hilali and Khan use *unseen* as equivalent to the Arabic word الغيب Al-Ghaybi, while Pickthal uses *invisible*. Infact, the two choices are acceptable because they are synonyms. The Dictionary.com defines *invisible* as: “*the invisible, the unseen or spiritual world*”.

Arberry, and Al-Hilali and Khan use *Unseen* with initial capital letter, one can hardly think of a reason why they write it with capital letter.

#### **Example 17:**

(وَلَمَّا سَكَتَ عَنْ مُوسَى الْعُغْصَبُ أَخَذَ الْأَلْوَابِحَ وَفِي نُسْخَتِهَا هُدًى وَرَحْمَةٌ لِلَّذِينَ هُمْ لِرَبِّهِمْ يَرْهَبُونَ)

Sura Al-A'raf (sura no. 7), verse 154.

Transliteration:

Wa Lammā Sakata `An Mūsá Al-Ghadabu 'Akhadha Al-'Alwāḥa Wa Fī Nuskhatihā Hudáan Wa Raḥmatun Lilladhīna Hum Lirabbihim Yarhabūna

Translations:

Ali: (When the anger of Moses was appeased) (p. 76).

Arberry: (And when Moses' anger abated in him) (p.105).

Al Hilali & Khan: (And when the anger of Musa (Moses) was appeased) (p.222).

Pickthal: (Then, when the anger of Moses abated) (P. 50).

Literally: When anger of Moses became silent.

Metaphorically: When anger of Moses abated.

Type of metaphor:

This is an implicit/derived metaphor *مكنية تبعية*. Anger can not be described as “*kept silent*”, but it has been personified by giving it the trait of humanbeings.

Context:

Ibn Kathir:

Allah the Almighty describes the misguidance of those who worshipped the calf that As-Samiri made for them from the ornaments they borrowed from the Copts. He made the shape of a calf with these ornaments and threw in it a handful of dust from the trace of the horse that the Angel Jibril was riding, and the calf seemed to moo. This occurred after Musa went for the appointed term with his Lord, where Allah told him about what happened when he was on Mount Tur.

And when Musa returned to his people, angry and grieved, he said: "What an evil thing is that which you have done during my absence. Did you hasten in matter of your Lord" And he threw down the Tablets and seized his brother by his head and dragged him towards him, for Musa feared that Harun might have not tried hard enough to forbid them from their evil action.

Allah said , *ولما سكت* (And when calmed) and subsided, *عن موسى الغضب* (the anger of Musa) with his people, *اخذ الالواح* (he took up the Tablets), which he had thrown out of jealousy for Allah and anger for His sake, because of his people worshipping the calf , *وفي نسختها هدى* ,

(and in their inscription was guidance and mercy for those who fear their Lord. )  
(P 1840-41)

Evaluation:

All translators render the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). By doing this they avoid the metaphor totally, which is not the right methodology for dealing with Quran translation.

Ali, and Al-Hilali and Khan use the word *appease as equivalent to* سكت Sakata “kept silent”, which according to Dictionary. Com has the following meanings: “to bring to a state of peace, quiet, ease, calm, or contentment; pacify; soothe”: For example “to appease an angry king.” This is a suitable choice. However, the metaphorical effect is lost.

Arberry and Pickthal from their side choose the word *abate* as equivalent to سكت Sakata kept silent. The meaning of *abate* according to Dictionary.com is: “to diminish in intensity, violence, amount, etc”. For example: *The storm has abated.* This choice is also accepted since the intended meaning is rendered. However, the metaphorical effect is lost.

Ali and Al-Hilali and Khan use the passive voice “When the anger of Moses was appeased. In the original course “anger” is the subject سكت عن موسى الغضب . Arberry and Pickthal from their side, by using “abate” which is an intransitive verb, succeed in rendering the meaning in the active voice as in the original text.

What makes AlHilali and Khan's explanations even more annoying is their unnecessary insertion of both the Arabic and English forms of historical names. The priority here is for clarity; relating characters in the Qur'anic stories to figures the recipient already knows helps to a great deal in the comprehension of the Qur'anic text and makes the text more friendly to the recipient. The translators should have written the English form of the names in the body of the translation, and referred to the Arabic form in footnotes

### Example 18:

(فَإِذَا انسَلَخَ الْأَشْهُرُ الْحُرْمُ فَاقْتُلُوا الْمُشْرِكِينَ حَيْثُ وَجَدْتُمُوهُمْ وَخُذُوهُمْ وَأَحْصِرُوا لَهُمْ وَلَهُمْ كُلَّ مَرْصِدٍ ۗ قَالُوا تَبَا وَأَقَامُوا الصَّلَاةَ وَآتَوُا الزَّكَاةَ فَخَلُّوا سَبِيلَهُمْ ۗ إِنَّ اللَّهَ غَفُورٌ رَحِيمٌ)

Taubah (sura no. 9), verse 5.

Transliteration:

Fa'idhā Ansalakha Al-'Ash/huru Al-Ĥurumu Fāqtulū Al-Mushrikīna Ĥaythu Wajadtumūhum Wa Khudhūhum Wa Aĥṣurūhum Wāq`udū Lahum Kulla Marṣadin Fa'in Tābū Wa 'Aqāmū Aṣ-Ṣalāata Wa 'Ātaw Az-Zakāata Fakhallū Sabīlahum 'Inna Allāha Ghafūrun Rahīmūn

Translations:

Ali: (But when the forbidden months are past) (P. 85).

Arberry: (Then, when the sacred months are drawn away) (p.115).

Al Hilali & Khan: (Then when the Sacred Months (the 1st, 7th, 11th, and 12th months of the Islamic calendar) have passed) (p.243).

Pickthal: (Then, when the sacred months have passed) (P. 56).

Literally: When the sacred months are peeled

Metaphorically: When the sacred months have passed.

Type of metaphor:

This is an implicit / derived metaphor *مكنية تبعية*. The word *انسلك* “*insalakha*” to skin or to peel is used with the sacred months to show that they are distinguished and taken off from the other months of the year.

Context:

Ibn Kathir

This honorable Surah (chapter 9) was one of the last Surahs to be revealed to the Messenger of Allah. The first part of this honorable Surah was revealed to the Messenger of Allah when he returned from the battle of Tabuk, during the Hajj season, which the Prophet thought about attending. But he remembered that the idolators would still attend that Hajj, as was usual in past years, and that they perform Tawaf around the House while naked. He disliked associate with them and sent Abu Bakr As-Siddiq, may Allah be pleased with him, to lead Hajj that year and show the people their rituals, commanding him to inform the idolators that they would not be allowed to participate in Hajj after that season. He also sent ` Ali bin Abi Talib with thirty or forty Ayat (verses) from Bara'ah (At-Tawbah), and he recited them to the people, giving the idolators four months during which they freely move about in the land. He recited these Ayat on the day of ` Arafah (ninth of Dhul-Hijjah). The idolators were given twenty more days (till the end) of Dhul-Hijjah, Muharram, Safar, Rabi` Al-Awwal and ten days from Rabi` Ath-Thani. He proclaimed to them in their camping areas, ` No Mushrik will be allowed to

perform Hajj after this year, nor a naked person to perform Tawaf around the House." (p. 2028-9)

Mujahid, and others said that the four months mentioned in this Ayah are the four-month grace period mentioned in the earlier Ayah, فسبحوا في الارض اربعة اشهر (So travel freely for four months throughout the land. ) Allah said next , فاذا انسلخ الاشهر الحرم (So when the Sacred Months have passed. . . ), meaning, ` Upon the end of the four months during which We prohibited you from fighting the idolators, and which is the grace period We gave them, then fight and kill the idolators wherever you may find them. (p. 2033).

Al Sharif Alradi in his book “*Talkhis Al-bayan fi Majazat al Quran*”, says: The meaning of the Arabic word سلخ *salkh* (noun) is: taking out something from another thing which is part of it. It is said in Arabic سلخت الشاة “salakhtu al-shata” “when they mean to skin the sheep. However, they do not say سلخت القميص “salakhtu al-gamees” when they mean to take off the shirt because it is not part of the body. The word انسلخ *insalakha*” to skin is used with the sacred months as they are distinguished and taken off from the other months of the year.( Talkhis al-bayan, p 85)

Evaluation:

All translators convert the metaphor to sense adopting the fifth strategy of Newmark (1988). May be they find it difficult to render such a metaphor in the target language.

They all render the intended meaning in a clear way. However, the beauty and miraculous nature of the Qur’an is completely lost.

Arberry’s translation, *when the sacred months are drawn away*”, does not follow the same order of the origin. The word الاشهر “Al-'Ash/huru” ie the *months* is the subject of the sentence. Arberry uses the passive voice while the others translators use the active voice.

Ali is the only one of the translators who renders الحرم Al-Ĥurumu as *forbidden*. This choice is unsuitable. According to Dictionary.com the meaning of forbidden

is: "not allowed; prohibited". For example: *A forbidden food in his religion*. In fact what is forbidden is fighting during these months, not the months themselves. The other translators use *sacred* as equivalent to the Arabic word الحرم Al-Ĥurumu. This is a successful choice because *sacred* is a feature or property of these months. The meaning of *sacred* according to Merriam Webster Dictionary is: "worthy of religious veneration: holy entitled to reverence and respect: of or relating to religion: not secular or profane."

### Example 19:

(وَقَالَ مُوسَىٰ رَبَّنَا إِنَّكَ آتَيْتَ فِرْعَوْنَ وَمَلَأَهُ زِينَةً وَأَمْوَالًا فِي الْحَيَاةِ الدُّنْيَا رَبَّنَا لِيُضِلُّوا عَن سَبِيلِكَ رَبَّنَا اطْمِسْ عَلَىٰ أَمْوَالِهِمْ وَاشْدُدْ عَلَىٰ قُلُوبِهِمْ فَلَا يُؤْمِنُوا حَتَّىٰ يَرَوْا الْعَذَابَ الْأَلِيمَ)

Sura Yunus (sura no. 10), verse 88

Transliteration:

Wa Qāla Mūsá Rabbanā 'Innaka 'Ātayta Fir'awna Wa Mala'ahu Zīnatan Wa 'Amwālāan Fī Al-Ĥayāati Ad-Dunyā Rabbanā Liyuḍillū `An Sabīlika Rabbanā Aṭmis `Alá 'Amwālihim Wa Ashdud `Alá Qulūbihim Falā Yu'uminū Ĥattá Yaraw Al-'Adhāba Al-'Alīma

Translations:

Ali: (Deface, our Lord, the features of their wealth) (P. 98).

Arberry: (Obliterate their possessions) (p.131).

Al Hilali & Khan: (Destroy their wealth) (p.282).

Pickthal: (Destroy their riches) (P. 65).

Literally: Deface their properties.

Metaphorically: Deface the features of their properties so they will not be able to get benefit of it.

Type of metaphor:

This is an implicit/derived metaphor مكنية تبعية. The word *deface* is used while the intended meaning is to *change the features of their wealth* so as they (Pharaoh and

his folk) will not be able to recognize these wealth, and as a result will not get benefit of them.

Context:

Ibn Kathir:

Allah the Almighty mentioned what Musa (Moses )said when he prayed against Fir`awn and his chiefs after they refused to accept the truth. They continued to go astray and be haughty and arrogant. This prayer was because he was angry for the sake of Allah and His religion. He prayed against them when he was certain that there was no good in them. Musa said: رَبَّنَا إِنَّكَ آتَيْتَ فِرْعَوْنَ وَمَلَأَهُ زِينَةً وَأَمْوَالًا فِي الْحَيَاةِ الدُّنْيَا: (*Our Lord! You have indeed bestowed on Fir`awn and his chiefs splendor) and pleasure of thisworldly life (and wealth) plentiful and abundant.* "Our Lord! Destroy their wealth, ") (so that they will not believe until they see the painful torment.). Harun said "Amin" to his brother's prayer. And Allah answered Musa's prayer. Allah said:(*Verily, the invocation of you both is accepted.* ) (P. 2274-5)

Evaluation:

All translators render the metaphor literally. Ali and Arberry use *deface* and *obliterate* respectively as equivalent to the Arabic word *اطمس* *atmis*. This is a good choice since the words convey the intended meaning. On the other hand Al-Hilali and Khan and Pickthal use the word *destroy* as equivalent to *atmis*. However, their choice is unacceptable. The meaning of *destroy* according to Merriam Webster Dictionary is: "to ruin the structure, organic existence, or condition of destroyed the files; also: to ruin as if by tearing to shreds eg "their reputation was destroyed" "a disease that destroys the body's ability to fight off illness".

Ali's translation is clearer because he uses the word "features", which is an essential component in conveying the intended meaning. What Moses asked His Lord for was to deface the features of their wealth so that they will not be able to recognize and make benefit of it.

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طَمَسَ (طَمَسَ) :فعل (طَمَسَ / طَمَسَ على يَطْمِس ، طَمَسًا طُمُوسًا ، فهو طَامِس ، ، والمفعول مَطْمُوس -المتعدِّي

طَمَسَ الشَّيْءُ : درَسَ وَاَمْحَى

طَمَسَ الغَيْمُ النُّجُومَ : حَجَبَ ضَوْءَهَا : أَهْلَكَهَا ،

### Example 20:

(فَانطَلَقَا حَتَّىٰ إِذَا أَتَيَا أَهْلَ قَرْيَةٍ اسْتَطَعَا أَهْلُهَا فَابُوا أَن يُضَيِّفُوهُمَا فَوَجَدَا فِيهَا جِدَارًا يُرِيدُ أَنْ يَنْقُضَ فَأَقَامَهُ طَلَلٌ لَّوْ شِئْتَ لَاتَّخَذْتَ عَلَيْهِ أَجْرًا)

Sura Al-Kahf (sura no. 18), verse 77.

Transliteration:

Fānṭalaqā Ḥattá 'Idhā 'Atayā 'Ahla Qaryatin Astaṭ'amā 'Ahlahā Fa'abaw 'An Yudayyifūhumā Fawajadā Fīhā Jidārāan Yurīdu 'An Yanqadḏa Fa'aqāmahu Qāla Law Shi'ta Lāttakhadhta `Alayhi 'Ajrāan

Translations:

Ali: (A wall on the point of falling down) (p. 142).

Arberry: (A wall about to tumble down) (p.178).

Al Hilali & Khan: (A wall about to collapse) (p.397).

Pickthal: (A wall upon the point of falling into ruin) (P. 92).

Literally: a wall that wants to collapse.

Metaphorically: a wall about to collapse.

Type of metaphor:

This metaphor is an implicit/derived one مكنية تبعية. Non living things have no desire or wish. The intended meaning of “ جدارا يريد ان ينقض ” Jidārāan Yurīdu 'An Yanqadḏa (a wall wants to collapse) is a wall on the point to collapse. This means that the wall has signs which indicate its collapse such as inclination or shaking.

Context:

Ibn Kathir:

These verses tell about the story of Prophet Moses and Al-Khidr. The reason for Musa's conversation with the boy-servant, Yusha` bin Nun, was that prophet Musa had been told about one of the servants of Allah at the junction of the two seas, who had knowledge which Musa had not been granted, so he wanted to travel to



meet him. Moses and Al-Khidr met. Moses said to Al-Khidr, "I have come to you so that you may teach me something of that knowledge which you have been taught." Al-Khidr said, ("You will not be able to have patience with me. Then, if you follow me, ask me not about anything till I myself mention it to you.") So they set out walking along the shore, until a boat passed by and they asked the crew to let them go on board. The crew recognized Al-Khidr and allowed them to go on board free of charge. When they went on board, suddenly Musa saw that Al-Khidr had pulled out one of the planks of the ship with an adz. Musa said to him, "These people gave us a free ride, yet you have broken their boat so that its people will drown! Verily, you have done a terrible thing! ("Al-Khidr said, "Did I not tell you, that you would not be able to have patience with me") (Musa said, "Call me not to account for what I forgot and be not hard upon me for my affair (with you)."). Then they both disembarked from the boat, and while they were walking on the shore, Al-Khidr saw a boy playing with other boys. Al-Khidr took hold of the boy's head and pulled it off with his hands, killing him. Musa said to him, ("Have you killed an innocent person who had killed none! Verily, you have committed a thing Nukr!" He said, "Did I not tell you that you would not be able to have patience with me. They (Moses and Al-Khidr) both proceeded of after the first two instances of breaking the boat and killing the boy, till they came to the people of a town. They asked them for food, but they refused to entertain them. Then they found therein a wall about to collapse and he (Khidr) set it up straight. At this point Musa said to him: You should not have worked for them for free, because they did not entertain us as guests. Then Khidir said: "This is the parting between you and I) meaning, because you said after the boy was killed that if you asked me anything after that, you would not accompany me any further. So this is the parting of the ways between me and you. (P 2987-91)

Al Sharif Alradi in his book *Talkhis Al-bayan fi Majazat al Quran*, says: This is a metaphor, because non living things have no desire or wish. The intended meaning of جدارا يريد ان ينقض Jidārāan Yurīdu 'An Yanqadḏa (a wall wants to collapse) is a wall on the point to collapse. This means that the wall has signs which indicate its collapse such as inclination or shaking. It is common in Arabic speech to use كاد kaada (about to ) to mean اراد araada (want) and vice versa. In the Holly Quran: “We plan for Joseph” (اي اردنا ليوسف) كذلك كدنا ليوسف.

Also (اي اريد اخفيها) إنَّ السَّاعَةَ آتِيَةٌ أَكَادُ أَخْفِيهَا (p.166)

Evaluation:

All the translators convert the metaphor to sense. They use the fifth strategy of Newmark (1988). By adopting this strategy, the translators are not able to convey the metaphorical image in the verse.

They use different words as equivalents to the Arabic word ينقض Yanqadda.

Falling down, tumble down, collapse, and falling into ruin have been used by the translators. They succeed in their choices.

### Example 21:

(فَأَجَاءَهَا الْمَخَاضُ إِلَى جِذْعِ النَّخْلَةِ قَالَتْ يَا لَيْتَنِي مِتُّ قَبْلَ هَذَا وَكُنْتُ نَسِيًّا مَنَسِيًّا)

Sura Maryam (sura no. 19), verse 23.

Transliteration:

Fa'ajā'ahā Al-Makhāḍu 'Ilā Jidh'i An-Nakhlati Qālat Yā Laytanī Mittu Qabla Hādhā Wa Kuntu Nasyāan Mansīyāan

Translations:

Ali: (And the pains of childbirth drove her to the trunk of a palm-tree) (p. 145).

Arberry: (And the birth pang surprised her by the trunk of the palm-tree) (p.181).

Al Hilali & Khan: (And the pains of childbirth drove her to the trunk of a date-palm) (p.404).

Pickthal: (And the pangs of childbirth drove her unto the trunk of the palm tree) (P. 94).

Literally: And the pains of childbirth drove her to the trunk of the palm-tree.

Metaphorically: She resorted to the trunk of the palm – tree when she felt the pain of the childbirth.

Type of metaphor:

This is an implicit/derived metaphor *مكنية تبعية*. The meaning is that the pangs of childbirth compelled Mary to resort to the trunk of a palm tree that she may support herself against it. In fact, it was Mary who resorted to the palm tree. However, as the pangs of birth were the cause that made her resorted to the tree, the act of resorting was attributed to the pangs.

Context:

Ibn Kathir

After Allah, the Exalted, mentioned the story of Zakariyya, and that He blessed him with a righteous, purified and blessed child even in his old age while his wife was barren, He then mentions the story of Maryam. Allah informs of His granting her a child named `Isa without a father being involved (in her pregnancy). Between these two stories there is an appropriate and similar relationship. Due to their closeness in meaning, Allah mentioned them here together, as well as in Surahs Al `Imran and Al-Anbiya'. Allah has mentioned these stories to show His servants His ability, the might of His authority and that He has power over all things. (P. 3027)

Allah, the Exalted, informs about Maryam that when Jibril had spoken to her about what Allah said, she accepted the decree of Allah. Many scholars of the predecessors (Salaf) have mentioned that at this point the angel (who was Jibril) blew into the opening of the garment that she was wearing. Then the breath descended until it entered into her vagina and she conceived the child by the leave of Allah. The word spread among the Children of Israel. So she hid herself from the people and placed a veil between herself and them.

Allah said; *الى جذع النخلة فاجاها المخاض* (And the pains of childbirth drove her to the trunk of a date palm. ) This means that her pains of labor compelled her to go to the trunk of a date-palm tree that was at the place where she had secluded herself. (p. 3031)

Al Sharif Alradi in his book "Talkhis Al-bayan fi Majazat al Quran", says: This is a metaphor. The meaning is that the pangs of childbirth drove her to the trunk of a palm tree that she may support herself against it. In fact, it was Mary who resorted

to the palm tree. However, as the pangs of birth were the cause that made her resort to the tree, the act of resorting was attributed to the pangs. (p.171)

Evaluation:

All translators, except Arberry, render the metaphor literally by adopting the first strategy of Newmark (1988). However, they succeed in maintaining the beauty of the rhetorical expression when they convey the image of childbirth pangs as strong as being able to drive Mary to the trunk of the palm tree.

Arberry is the only one of the translators who uses *surprised* as equivalent to the Arabic word فاجاءها , the others use *drove*. He makes a completely literal rendering when he attributes the word فاجاءها to the Arabic root فاجأ. He uses wrong expression, and it is clear that he changes the meaning of the verse completely. The Arabic rereading of his translation is:

وفاجأها المخاض عند جذع النخلة (من الفعل فاجأ وليس من الفعل فجاى كما ورد في نص الآية الكريمة)

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فاجأ : فعل فاجأ يفاجئ ، مُفاجئاً ، فهو مُفاجئ ، والمفعول مُفاجأ

فَاجَأَهُ فِي مَحَبَّتِهِ : أَتَاهُ بَعَثَهُ ، فَجَأَهُ

فاجأه الموت: جاءه في وقت لم يتوقعه فيه إليه ،

According to Merriam-Webster Dictionary the meaning of *surprised* is: “*feeling or showing surprise because of something unexpected.*” E.g. “Was very *surprised* to see her there.” “A *surprised* expression”

All the translators use palm-tree as equivalent to النخلة An-Nakhlati, except Al-Hilali and Khan who use *date-palm* which has the same meaning. According to the original course the word النخلة An-Nakhlati is defined by ال (al) which is equivalent to *the* in English. However, Ali, and Al-Hilali and Khan use “a “which is an undefining article. By so doing the meaning is different, the rendering will be الى جذع نخلة while the correct rendering should be الى جذع النخلة. Arberry and Pickthal on the other hand succeed in their rendering as they use the defining article “*the*”.

## Example 22:

(وَلَا يَزَالُ الَّذِينَ كَفَرُوا فِي مِرْيَةٍ مِّنْهُ حَتَّىٰ تَأْتِيَهُمُ السَّاعَةُ بَغْتَةً أَوْ يَأْتِيَهُمْ عَذَابٌ يَوْمَ عَقِيمٍ )

Sura Al-Hajj (sura no. 22), verse 55.

Transliteration:

Wa Lā Yazālu Al-Ladhīna Kafarū Fī Miryatin Minhu Ḥattá Ta'tiyahumu As-Sā`atu Baghtatan 'Aw Ya'tiyahum `Adhābu Yawmin `Aqīmin

Translations:

Ali: (A Day of Disaster) (p. 163).

Arberry: (A barren day) (p.205).

Al Hilali & Khan: (The Day after which there will be no night (i.e. the Day of Resurrection) (p.451).

Pickthal: (A disastrous day) (P. 105).

Literally: A barren day.

Metaphorically: The day that no good will come out of it.

Type of metaphor:

This is an implicit/derived metaphor *مكنية تبعية*. The day is compared with a barren woman who does not give birth to children. The intended meaning may be (Allah knows best) that there is no good for those who deserve cherishment. That day is described as barren because no good will come out of it.

Context:

Ibn Kathir:

Allah the Almighty tells us that the disbelievers will remain in doubt concerning this Qur'an. This was the view of Ibn Jurayj and was the view favored by Ibn Jarir.... *حتى تأتيهم الساعة*. (Until the Hour comes suddenly upon them,) Muj ahid said: "By surprise. " Qatadah said: *بغتة* (suddenly) means, the command of Allah will catch the people unaware. Allah never seizes a people except when they are intoxicated with pride, enjoying a life of luxury, and they think that the punishment will never come upon them, but Allah does not punish anyone except the evildoers. *او ياتيهم عذاب يوم عقيم* (or there comes to them the torment of Yawm ` Aqim. ) Muj

ahid said, "Ubay bin Ka` b said: ` Yawm ` Aqim means the day of Badr. " ` Ikrimah and Mujahid said: "Yawm ` Aqim means the Day of Resurrection, following which there will be no night. " This was also the view of Ad-Dahhak and Al-Hasan Al-Basri. (p. 3336).

Tanwir al Miqbas min Tafsir Ibn Abbas:

(And those who disbelieve) in Muhammad (pbuh) and in the Qur'an, i.e. al-Walid Ibn al-Mughirah and his host (will not cease to be in doubt thereof) in doubt of the Qur'an, but wait, O Muhammad, (until the Hour) the Last Hour (come upon them unawares) all of a sudden, (or there come unto them the doom of a disastrous day) in which there is no comfort, this is the Day of Badr. (Guezzou, 2007, p. 372)

Tafsir al-Jalayn:

A day of desolation (‘aqīm), namely, the day of Badr, which held nothing of good for disbelievers, much like a sterile wind (rīh ‘aqīm) that bears no good; or it means, the Day of Resurrection, [referred to as ‘desolate’] because thereafter there will be no more night. (Hamza, 2007, p. 374)

Al Sharif Alradi in his book” *Talkhis Al-bayan fi Majazat al Quran*”, says: This is one of the best metaphors, because the barren woman does not give birth to children. Allah the Almighty describes that day as barren, no night or day will come after it. Time has passed away, and there are no more obligations. The intended meaning may be (Allah knows best) that there is no good for those who deserve cherishment, those whom Allah says about them: *ولا يزال الذين كفروا في مرية*. That day is described as barren because no good will come out of it. (p.194)

Evaluation:

Ali and Pickthal translate this verse by dropping the metaphor completely and just add the description of “disastrous” to the day. They adopt in this the seventh strategy of Newmark (1988). Ali writes *Day* and *Disaster* with initial capital letter. One can hardly find justification for this.

Al-Hilali and Khan adopt the view of the commentators who say that what is meant by Yawmin `Aqimin is the Day of Resurrection. They convert the metaphor to sense adopting in this the fifth strategy of Newmark (1988).

Arberry translates the metaphor literally in the TL and then he does not add any description or explanation of the word “barren.”, which makes it difficult for the recipients to get the metaphorical meaning.

**Example 23:**

(فَأَوْحَيْنَا إِلَيْهِ أَنْ اصْنَعْ الْفُلْكَ بِأَعْيُنِنَا وَوَحَيْنَا إِذَا جَاءَ أَمْرُنَا وَقَارَ النَّوْرُ فَاسْأَلْكَ فِيهَا مِنْ كُلِّ زَوْجَيْنِ اثْنَيْنِ  
وَأَهْلَكَ إِلَّا مَنْ سَبَقَ عَلَيْهِ الْقَوْلُ مِنْهُمْ<sup>ه</sup> وَلَا تُخَاطِبُنِي فِي الَّذِينَ ظَلَمُوا إِنَّهُمْ مُعْرِضُونَ)

Sura Al-Mu'minun (sura no. 23), verse 27.

Transliteration:

Fa'awhaynā 'Ilayhi 'Ani Aşna`i Al-Fulka Bi'a`yuninā Wa Waḥyinā Fa'idhā Jā'a  
'Amrunā Wa Fāra At-Tannūru Fāsluk Fīhā Min Kullin Zawjayni Athnayni Wa  
'Ahlaka 'Illā Man Sabaqa `Alayhi Al-Qawlu Minhum Wa Lā Tukhāṭibnī Fī Al-  
Ladhīna Ḥalamū 'Innahum Mughraqūna

Translations:

Ali: (So We inspired him [with this message]: "Construct the Ark within Our sight and under Our guidance) (P. 166).

Arberry: (Then We said to him, 'Make thou the Ark under Our eyes and as We reveal) (p.208).

Al Hilali & Khan: (So We inspired him (saying): "Construct the ship under Our Eyes and under Our Revelation (guidance)) (p.457).

Pickthal: (Then We inspired in him, saying: Make the ship under Our eyes and Our inspiration) (P. 107).

Literally: construct the ship with our eyes and our inspiration.

Metaphorically: construct the ship under our watch, observation and protection.

Type of metaphor:

This is an implicit/original metaphor مكنية أصلية. The expression بأعيننا “with Our eyes” is mentioned while the intended meaning is “Our care”. Eyes are mentioned because they are the organs through which taking care is done.

Context:

Ibn Kathir:

Allah the Almighty tells about Nuh, peace be upon him, whom He sent him to his people to warn them of the severe punishment of Allah and His severe vengeance on those who associated partners with Him, defied His commands and disbelieved His Messengers.

Allah tells us that Nuh, peace be upon him, invoked his Lord to help him against his people. At that point, Allah commanded him to build a boat and to make it strong and firm, and to carry therein of every kind two, i.e. a male and a female of every species of animals, plants and fruits etc. He was also to carry his family. (p 3376-7)

Evaluation:

Ali renders the first part of the metaphor, باعيننا (Bi'a`yuninā) literally, with our eyes, adopting in this the first strategy of Newmark(1988), which is reproducing the same image in the TL literally. And in the second part ie, ووحينا (Wa Waḥyinā), he changes the strategy and converts the metaphor into a sense (*under Our guidance*). This is Newmark's (1988) fifth strategy.

Arberry uses the first strategy of Newmark (1988) in the two parts of the metaphor. By adopting this strategy, the translator is not able to convey neither the metaphorical image nor the full meaning of the verse. He is the only one of the translators who translates فاوحينا (Fa'awḥaynā 'Ilayhi) "We inspired him" into "We said". This is unacceptable, as the words revealed by Allah should be glorified. The equivalent of We said in Arabic is قلنا gulna. In the original course فاوحينا Fa'awḥaynā the correct equivalent is *inspired*.

Al-Hilali and Khan translate the first metaphor literally in the TL adopting the first strategy of Newmark (1988). In the second metaphor they render the literal meaning in the TL and then they add an explanation: (*guidance*). It is a good technique to further explain the metaphor or the purpose behind the metaphor and this is an example of Newmark's (1988) sixth strategy.



Pickthall uses the first strategy of Newmark (1988) to render the two parts of the metaphor, which is reproducing the same image in the TL literally. There is a mismatch in Pickthall's translation, he uses *We inspired in him*. He should have used *We inspired him* as all the other translators do. The preposition "in" should be omitted.

If you say that something happens before your eyes, in front of your eyes, or under your eyes, you are emphasizing that it happens where you can see it clearly and often implying that it is surprising or unpleasant. Eg, "*A lot of them died in front of our eyes*", *We are under the eyes of both sides all the time*.

#### **Example 24:**

(وَأَصْبَحَ فُؤَادُ أُمِّ مُوسَىٰ فَارِغًا ۚ إِن كَادَتْ لَتُبْدِي بِهِ لَوْلَا أَن رَّبَطْنَا عَلَىٰ قَلْبِهَا لِتَكُونَ مِنَ الْمُؤْمِنِينَ)

Sura AlQasas (sura no. 28), verse 10.

Transliteration:

Wa 'Aṣbaḥa Fu'uādu 'Ummi Mūsá Fārighāan 'In Kādat Latubdī Bihi Lawlā 'An Rabaṭnā `Alá Qalbihā Litakūna Mina Al-Mu'uminīna

Translations:

Ali: (But there came to be a void in the heart of the mother of Moses) (p.191).

Arberry: (On the morrow the heart of Moses' mother became empty) (p.233).

Al Hilali & Khan: (And the heart of the mother of Musa (Moses) became empty [from every thought, except the thought of Musa (Moses)]) (p.517).

Pickthall: (And the heart of the mother of Moses became void) (P. 123).

Literally: And the heart of the mother of Moses became empty.

Metaphorically: The heart of Moses's mother, when she found out that they had picked him up, became empty, of everything other than him.

Type of metaphor:

This is an implicit/derived metaphor مكنية تبعية. The heart of the mother of Moses) is likened to an empty container. Her heart became empty, of everything other than Moses.

Context:

Al-Jalalain:

And the heart of Moses's mother, when she found out that they had picked him up, became empty, of everything other than him. she was about to expose him, that is, as being her son, had We not fortified her heart, with patience, that is, We made it at peace, that she might be of the believers. (Hamza, 2007, p. 442)

Tanwir Al migbas min Tafsir Ibn Abass:

(And the heart of the mother of Moses) Jochabed (became void) from the preoccupation or mention of anything other than Moses, (and she would have betrayed him) by admitting that Moses was her son after being adopted by Pharaoh (if We had not fortified her heart) with patience, (that she might be of the believers) in the promise of Allah that he will be one of the messengers. (Guezzou, 2007, p. 439)

Ibn Kathir:

Allah the Almighty tells us how, when her child was lost in the river, the heart of Musa's mother became empty, i.e. she could not think of any matter in this world except Musa. This was the view of Ibn ` Abbas, Muj ahid, Qatadah and others. (p. 3746)

Evaluation

Ali uses the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. The Arabic word فارغا Fārighāan ( empty or void) is an adjective. In Ali's translation void is a noun. His choice for void is matching the meaning as defined by Oxford Dictionaries "*completely empty*". It truly describes the situation of Moses' mother. According to Collin Dictionaries void means:

“an empty space or area “a feeling or condition of loneliness or deprivation. E.g., “His divorce left him in a void.”

Arberry renders the metaphor literally. He uses the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. He makes a mistake when he translates the word اصبح ( 'Aṣbaḥa) as (On the morrow). The meaning of اصبح is *became*.

Al-Hilali and Khan render the metaphor literally, but they make explanation in parentheses. They once again use the sixth strategy of Newmark’s (1988) metaphor translation, by translating the metaphor literally plus sense. As mentioned earlier, this is a good technique to explain the metaphor.

Pickthal also renders the meaning literally. He uses the first strategy of Newmark (1988), which is reproducing the same image in the TL literally.

### Example 25:

(وَمِنْ آيَاتِهِ أَنْتَ تَرَى الْأَرْضَ خَاشِعَةً فَإِذَا أَنْزَلْنَا عَلَيْهَا الْمَاءَ اهْتَزَّتْ وَرَبَّتْ ۖ إِنَّ الَّذِي أَحْيَاهَا لُمُحْيِي الْمَوْتِ ۗ إِنَّهُ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ)

Sura Fussilat (sura no. 41), verse 39.

Transliteration:

Wa Min 'Āyātihi 'Annaka Tará Al-'Arḍa Khāshi`atan Fa'idhā 'Anzalnā `Alayhā Al-Mā'a Ahtazzat Wa Rabat 'Inna Al-Ladhī 'Aḥyāhā Lamuḥyī Al-Mawtá 'Innahu `Alá Kulli Shay'in Qadīrun

Translations:

Ali: (Thou seest the earth barren and desolate), (P. 242).

Arberry: (And of His signs is that thou seest the earth humble) (p.287).

Al Hilali & Khan: (And among His Signs (in this), that you see the earth barren) (p.647).

Pickthal: (And of His portents (is this): that thou seest the earth lowly) (P .155).

Literally: And among His Signs (is this): that you see the earth humble.

Metaphorically: you see the earth dried out, without any vegetation.

Type of metaphor:

This is an implicit/derived metaphor مكنية تبعية. The earth is described as humble to indicate the state of submission. It looks like someone whose limbs are calmed down. The intended meaning is that the earth is dried out and without any vegetation.

Context:

Al-Jalayn:

And among Allah's signs is that you see the earth desolate, dried out, without any vegetation, but when We send down water upon it, it stirs, it moves, and swells, [swells] and rises. Truly He Who revives it is indeed the Reviver of the dead. Surely He has power over all things (Hamza, 2007, p. 560)

Ibn Kathir:

Here Allah reminds His Creation of His power, and that He is the One Who has no equal, and He is Able to do all things. Allah's saying; *ومن آياته الليل والنهار*. And among His signs, means, signs of His ability to bring the dead back to life. And from among His signs are the night and the day, and the sun and the moon. And from His signs *انك ترى الارض خاشعة* (that you see the earth barren, ) means, lifeless, with nothing growing in it ; it is dead. when We send down water to it, it is stirred to life and growth. (p. 4509)

Al Sharif Alradi in his book "*Talkhis Al-bayan fi Majazat al Quran*", says: This is a metaphor. The earth is described as barren to indicate the state of submission. It looks like someone whose limbs are calm down. (p 271)

Evaluation:

Ali and Al-Hilali and Khan translate the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). They render the intended meaning correctly. However, the beauty of the rhetorical expression is lost. Ali uses old English, *thou* and *seest*, this is unjustifiable.

In Ali's translation no need to use two words, *barren and desolate*, as equivalent to one word in the original *خاشعة* Khāshi`atan ie *humble*.

Arberry and Pickthal on the other hand use the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. It is hard for the recipient to get the meaning of the metaphor.

All translators, except Al-Hilali and Khan, use old English *thou seest* to render انك ترى 'Annaka Tará. Using old English is not justifiable as mentioned earlier.

Dictionary.com defines *barren* as:” unproductive; unfruitful” Eg ,barren land.

According to Dictionary.com *desolate* is defined as: barren or laid waste; devastated: *a treeless, desolate landscape.*

Humble is defined, according to Dictionary.com as: “*not proud or arrogant; modest*”: *to be humble although successful.*2.” *having a feeling of insignificance, inferiority, subservience, etc*”.:*In the presence of so many world-famous writers I felt very humble.*3.” *low in rank, importance, status, quality, etc.*”; *lowly: of humble origin; a humble home.*4. *courteously respectful:In my humble opinion you are wrong.*5. *low in height, level, etc.; small in size: a humble member of the galaxy.*

The meaning of *Lowly* according to Dictionary.com is: *humble in station, condition, or nature: a lowly cottage.*2.*low in growth or position.* 3. *humble in attitude, behavior, or spirit; meek.* None of the above mentioned meanings of *humble* and *lowly* convey the intended meaning of the word خاشعة Khāshi`atan as it comes in the original course.

All the translators use *His signs* as equivalent to آياته Āyātihi, except Pickthal who uses *His portent*. The meaning of *portent* according to Merriam-Webster is: 1: something that foreshadows a coming event : OMEN, SIGN2: prophetic indication or significance 3

A portent is something that indicates what is likely to happen in the future.

“*The savage civil war there could be a portent of what's to come in the rest of the region.*”

“*I hope this is a portent for the rest of the year*”.

### Example 26:

(فَمَا بَكَتْ عَلَيْهِمُ السَّمَاءُ وَالْأَرْضُ وَمَا كَانُوا مُنْظَرِينَ)

Sura Ad-Dukhan (sura no. 44), verse 29.

Transliteration:

Famā Bakat `Alayhimu As-Samā'u Wa Al-'Arđu Wa Mā Kānū Munžarīna

Translations:

Ali: (And neither heaven nor earth shed a tear over them) (P. 252).

Arberry: (Neither heaven nor earth wept for them) (p.297).

Al Hilali & Khan: (And the heavens and the earth wept not for them) (p.673).

Pickthal: (And the heaven and the earth wept not for them) (P. 161).

Literally: And the heavens and the earth did not weep for them

Metaphorically: They had no righteous deeds which used to ascend through the gates of the heavens, which would weep for them when they died, and they had no places on earth where they used to worship Allah which would notice their loss.

Type of metaphor:

This is an implicit/derived metaphor *مكنية تبعية*. The heavens and the earth can not weep in reality, but they are described as *not weeping* to indicate that Pharaoh and his folk had no righteous deeds which used to ascend through the gates of the heavens, which would weep for them when they died, and they had no places on earth where they used to worship Allah which would notice their loss.

Context:

Ibn Kathir:

In these verses Allah the Almighty tells about Pharaoh and his folk when they followed Moses after leaving Egypt. When Musa and the Children of Israel had crossed the sea, Musa wanted to strike it with his staff so that it would go back as it had been, and it would form a barrier between them and Pharaoh and prevent him

from reaching them. But Allah commanded him to leave it as it was, quiet and divided, and gave him the glad tidings that they were a host to be drowned, and that he should not fear either being overtaken by Pharaoh or drowning in the sea.

Allah goes on to tell about the fate of Pharaoh and his folk. *والارضفما بكت عليهم السماء.* (And the heavens and the earth wept not for them, ) This means they had no righteous deeds which used to ascend through the gates of the heavens, which would weep for them when they died, and they had no places on earth where they used to worship Allah which would notice their loss. So they did not deserve to be given a respite, because of their disbelief, sin, transgression and stubbornness. (p 4631)

Tanwir al Miqbas min Tafsir Ibn Abbas:

(And the heaven) the gate of heaven (and the earth) and the place of prayer on earth (wept not for them) for Pharaoh and his folk; this is because when the believer dies the gate of heaven from which his works ascend, and the place wherein he used to pray on earth, will weep for him; Pharaoh and his folk did not have any good works to ascend to heaven nor any place of prayer on earth, (nor were they reprieved) from drowning (Guezzou, 2007, p. 578).

Al Sharif Alradi in his book “*Talkhis Al-bayan fi Majazat al Quran*”, says: This is a metaphor. It has been said that the meaning of weeping here is sadness and sorrow. It is as if that heaven and earth did not feel sad or sorry when they passed away. Allah (s) says weeping instead of sadness, because weeping, in most cases, is an expression of sadness. Another opinion is, if the heaven and earth were able to weep in reality, they would not, because Allah is discontented with them. It has also been said that their places of prayer on earth and the route by which their deeds ascend the heaven did not weep for them. (p.281).

Evaluation:

All translators use the first strategy of Newmark(1988), and produce the metaphor literally in the TL.

One mismatch that is found in Ali’s and Arberry’s translation is their use of the conjunctive expression *neither....nor*, instead the conjunctive word (*and*) should be used. Allah says: ( *فَمَا بَكَتْ عَلَيْهِمُ السَّمَاءُ وَالْأَرْضُ* ) “ *the heaven and the earth did not*

*weep for them*”. However, The translators render it as: لا السماء ولا الارضفما بكت عليهم  
La samaa wala alard.

All translators use *wept* as equivalent to بكت except Ali who uses *shed a tear* instead. His choice is acceptable, although sometimes shedding tears can be expression of joy.

### **Example 27:**

(إِنَّا نَخَافُ مِنْ رَبِّنَا يَوْمًا عَبُوسًا قَمْطَرِيرًا)

Sura Al-Insan (sura no. 76), verse 10.

Transliteration:

'Innā Nakhāfu Min Rabbinā Yawmāan `Abūsāan Qamṭarīrāan

Translations:

Ali: (A Day of distressful Wrath), (P. 304).

Arberry: (A frowning day, inauspicious), (p.352).

Al Hilali & Khan: (A Day, hard and distressful, that will make the faces look horrible (from extreme dislikeness to it)), (p.803).

Pickthal: (A day of frowning and of fate), (P. 193).

Literally: A frowning day.

Metaphorically: A horrible and horrid day.

Type of metaphor:

This is an implicit/derived metaohor مكنية تبعية. The day is personified here, because in reality it could not be described as frowning. The intended meaning is that it is a horrible and hard day.

Context:

Ibn Kathir:

Allah the Almighty informs of what he has waiting for those who disbelieve in Him from His creatures of chains, iron collars and Sa` ir. Sa` ir is the flame and fire of the Hell.



After mentioning the blazing Fire He has prepared for these wretched people, Allah goes on to describe the deeds of righteous people. Allah says: They devote to worship Allah using that which He made obligatory upon them from actions of obligatory obedience that is based on Islamic legislation. They also worship Him by fulfilling their vows. They give food, inspite of their love for it, to the poor, the orphan and the captive. The righteous say *انما نطعمكم لوجه الله لانريد منكم جزاء ولا شكورا* .(We feed you seeking Allah's Face only. ) i.e hoping for the reward of Allah and His pleasure. They go on to say *انا نخاف من ربنا يوما عبوسا قمطريرا* (Verily, We fear from our Lord a Day that is `Abus and Qamtarir.) meaning, ` we only do this so that perhaps Allah may have mercy on us and treat us with gentleness on the Day that is hard and distressful, that will make the faces look horrible from extreme dislike to it . ) (p 5410 -13)

Evaluation:

The literal meaning of *عبوسا* `Abūsāan in English is (frowning). The day is personified here, because in reality it could not be described as frowning.

Ali and Al-Hilali and Khan adopt the fifth strategy and convert the metaphor into sense. Al-Hilali and Khan add more explanation, which are unnecessary, in parentheses.

Ali's choice of the words *distressful Wrath* is quite suitable. According to Dictionary.com *Wrath* means: "*strong, stern, or fierce anger; deeply resentful indignation; ire.*" And *distressful* means:"*causing or involving distress. E.g. "The distressful circumstances of poverty and sickness.*"

They use *hard and distressful* which are suitable. However, they add more explanation, which are unnecessary, in parentheses.

Arberry translates the metaphor literally plus sense. This is an example of Newmark's (1988) sixth strategy. He tries to compensate for the loss of meaning by adding the expression "*inauspicious*" which means, according to Dictionary.com, "*boding ill; ill-omened; unfavorable*"

Pickthal translates the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). He uses the expression (*A day of frowning and of fate*). There is a mismatch in using "*fate*" which means according to Collins

Dictionary:” a power that some people believe controls and decides everything that happens, in a way that cannot be prevented or changed”. Eg, “I see no use quarrelling with fate.”

“A day of frowning and of fate”. According to his translation is ..يوم من العبوس..

### 4.3 Part Three: Representative Metaphor ( استعارة تمثيلية )

#### Example 28:

(إِنَّ الَّذِينَ يَأْكُلُونَ أَمْوَالَ الْيَتَامَىٰ ظُلْمًا إِنَّمَا يَأْكُلُونَ فِي بُطُونِهِمْ نَارًا ۖ وَسَيَصْلَوْنَ سَعِيرًا)

Sura An- Nisa (sura no. 4), verse 10.

Transliteration:

'Inna Al-Ladhīna Ya'kulūna 'Amwāla Al-Yatāmā Ḥulmāan 'Innamā Ya'kulūna Fī Buṭūnihim Nārāan Wa Sayaṣlawna Sa`īrāan

Translations:

Ali: (Eat up a Fire into their own bodies) (P. 35).

Arberry: (Devour Fire in their bellies) (p.58).

Al Hilali & Khan: (They eat up only a fire into their bellies) (p.107).

Pickthal: (They do but swallow fire into their bellies) (p.23).

Literally: they eat fire in their bellies.

Metaphorically: they will be exposed to Fire on the day of Judgement.

Type of metaphor:

This is a representative/derived metaphor تمثيلية تبعية . The image of those who eat the money of the orphans in this life resembles the image of those who will eat fire on the Day of Judgement.

Context:

Ibn Kathir:

In the previous verses Allah the Al-Mighty commands that the money of the orphan should not be spent unnecessarily, (Wastefully and hastily) for fear they might grow up. Allah also commands, that the guardian who is rich and does not need the orphan's money, should not take any of it as wages. (but if he is poor, let him have for himself what is just and reasonable.)

Allah proclaims that those who unjustly consume the wealth of orphans, will be eating fire into their stomach, this is why Allah said, *انما ياكلون في بطونهم نارا* (*Verily, those who unjustly eat up the property of orphans, they eat up only a fire into their bellies, and they will be burnt in the blazing Fire!*) meaning, when you consume the orphan's wealth without a right, then you are only consuming fire, which will kindle in your stomach on the Day of Resurrection. (p.979).

According to Al-Wahidi (2008) in his book “*Asbab al-Nuzul*”, this verse was revealed about a man from Ghatafan called Marthad ibn Zayd. This man had devoured the fortune of his young, orphaned nephew who was under his charge, and so Allah, exalted is He, revealed this verse about him”. (P.49)

Al Sharif Alradi in his book “*Talkhis Al-bayan fi Majazat al Quran*”, says: As they ate the property of the orphans, by so doing they deserved to be exposed to Fire on the Day of Judgment, it is suitable to be described as eating fire. (p.51)

Evaluation:

Since fire is not edible, the recipient's mind is likely to reach the conclusion that there is a cause-and-effect relationship between two events: Because they ate unjustly the wealth of the orphans, this wealth is similar to fire, and it will burn inside their bellies.

All translators adopt the first strategy of Newmark (1988), by reproducing the same metaphorical image in the TL literally.

All translators render *بطونهم* *buṭūnihim* as their *bellies* except Ali who uses their *bodies*. This is inaccurate equivalent. The Arabic equivalent of *theirbodies* is

اجسامهم ajsaamhum. This choice is completely unaccepted because food naturally goes into bellies rather than bodies.

All English verbs of eating are used by the translators, i.e. swallow, devour, and eat up. These verbs can be used figuratively as well as literally, though in different contexts. The Cambridge English Dictionary provides the following sentences as contexts for the eating verbs: “*The young cubs hungrily devoured the deer.*”, “*He put a grape into his mouth and swallowed it whole*”. “*Legal costs ate up most of her savings*”.

This makes the metaphor acceptable and understood by the English recipient even though he/she has not heard it before.

Two mismatches should be noted here: first, Ali, and Al-Hilali and Khan write the word *Fire* with the indefinite article (a); although fire is uncountable noun; second, Ali and Arberry use Fire (with initial capital letter). The word "Fire", begins with a capital letter and used without an article, should only be used when it refers to Hell. This choice is unsuccessful. Arberry and Pickthal on the other hand write *fire* with initial small letter.

### Example 29:

وَلَا تَتَّخِذُوا أَيْمَانَكُمْ دَخَلًا بَيْنَكُمْ فَتَزِلَّ قَدَمٌ بَعْدَ ثُبُوتِهَا وَتَذُوقُوا السُّوءَ بِمَا صَدَدْتُمْ عَنِ سَبِيلِ اللَّهِ وَاللَّهُ عَظِيمٌ  
عَظِيمٌ

Sura An-Nahl (sura no. 16), verse 94

Transliteration:

Wa Lā Tattakhidhū 'Aymānakum Dakhalāan Baynakum Fatazilla Qadamun Ba`da Thubūtihā Wa Tadhūqū As-Sū'a Bimā Ṣadadtum `An Sabīli Allāhi Wa Lakum `Adhābun `Aẓīmun

Translations:

Ali: (Someone's foot may slip after it was firmly planted) (P. 129).

Arberry: (Take, lest any foot should slip after it has stood firm) (p.165).

Al Hilali & Khan: (That someone's foot may slip after it was firmly planted) (p.361).

Pickthal: (Lest a foot should slip after being firmly planted) (P. 84).

Literally: a foot should slip after it was firmly planted

Metaphorically: Your faith (religion) will be weak after being steady (lest you should slip from Allah's obedience as a person's foot slips (after being firmly planted)).

Type of metaphor:

This is a representative metaphor تمثيلية. The image of someone's foot slipped after being firmly planted is compared with the image of someone who was on the right path but then deviated and slipped from the path of guidance.

Context:

Ibn Kathir:

Allah the Almighty warns His servants against taking oaths as means of deception, i.e. using them for treacherous purposes, lest a foot should slip after being firmly planted. This is an analogy describing one who was on the right path but then deviated and slipped from the path of guidance because of an unfulfilled oath that involved hindering people from the path of Allah. This is because if a disbeliever were to find that after having agreed to a covenant, then the believer betrayed him, then the believer will have hindered him from entering Islam. Thus Allah says: ...وتذوقوا السوء بما صددتم عن سبيل الله... (and you taste the evil of having hindered from the path of Allah, and you will suffer a terrible punishment . ) (P.2743-4)

Al Sharif Alradi in his book "*Talkhis Al-bayan fi Majazat al Quran*", says that: What is meant by steady foot in this verse is to become firm in religion. As the root of steadiness is based on foot, it is suitable to express this meaning by using foot. The intended meaning here is weakness of religion and confusion of faith like a slippery foot. (p .145).

Evaluation:

All translators render the metaphor literally using the first strategy of Newmark (1988). By doing this they do not transfer the exact meaning of the metaphor, and the beauty and miraculous nature of the Qur'an is completely lost.

Ali's and Al-Hilali and Khan's rendering are the same. They use *may slip* as equivalent to *افتزل fatazilla*. *May* is a modal verb which The Oxford Dictionaries defines as: “*Expressing possibility*”. E.g. ‘*that may be true*’ ‘*he may well win*’. *Merriam-Webster Dictionary* defines *may* as: “*used in auxiliary function to express a wish or desire especially in prayer, imprecation, or benediction*”. E.g. “*may the best man win*”. *May* is not the right choice, since it gives the meaning of possibility rather than confirmation.

Arberry and Pickthal on the other hand use *should slip* as equivalent to *افتزل fatazilla*. *Should* is also a modal verb defined by the Oxford Dictionaries as: “*Used to indicate obligation, duty, or correctness, typically when criticizing someone's actions.*” e.g. ‘*he should have been careful*’ ‘*I think we should trust our people more*’ ‘*you shouldn't have gone*’. Another meaning of *should* “*Indicating a desirable or expected state.*” E.g. ‘*by now pupils should be able to read with a large degree of independence*’. This last meaning marks the choice as a suitable one. Because according to the original course slipping of the foot is expected for those who have weakness of religion and confusion of faith. There is a considerable difference in meaning between *expected* and *possible* state.

### Example 30:

(وَلَا تُصَعِّرْ خَدَّكَ لِلنَّاسِ وَلَا تَمْشِ فِي الْأَرْضِ مَرَحًا إِنَّ اللَّهَ لَا يُحِبُّ كُلَّ مُخْتَالٍ فَخُورٍ )

Sura Luqman (sura no. 31), verse 18.

Transliteration:

Wa Lā Tuṣa`ir Khaddaka Lilnāsi Wa Lā Tamshi Fī Al-'Ardī Marāhāan 'Inna Allāha Lā Yuhibbu Kulla Mukhtālin Fakhūrin

Translations:

Ali: ("And swell not thy cheek [for pride] at men) (P. 204).

Arberry: (Turn not thy cheek away from men in scorn) (p.248).

Al Hilali & Khan: ("And turn not your face away from men with pride) (p.551).

Pickthal: (Turn not thy cheek in scorn toward folk) (P. 131).

Literally: Do not turn your cheek away from people.

Metaphorically: Don't walk proudly and don't turn your face away from people in contempt.

Type of metaphor:

This is a representative metaphor تمثيلية. The verb تصعر 'tossa'ir' is derived from the noun (صعر) 'ss'ar', which refers to an illness that affects an animal's cheek and neck, making the beast turn its head sideways. Turning one's head sideways is a sign of pride. The image of those who turn their faces away from people in pride is compared to the image of the sick animal which turns its head sideways.

Context:

Ibn Kathir:

Allah the Almighty tells us how Luqman advised his son. His full name was Luqman bin `Anqa' bin Sadun, and his son's name was Tharan, according to a saying quoted by As-Suhayli. Allah describes him in the best terms, and states that he granted him wisdom. Luqman advised his son, the closest and most beloved of all people to him, who deserved to be given the best of his knowledge. So, Luqman started by advising him to worship Allah Alone, and not to associate anything with Him. He also advised him to be dutiful to his parents, to perform the salah, to enjoin the good and forbid the evil, and to bear with patience whatever befalls him. Luqman carries on advising his son not to turn his face away from men with pride, not to walk in insolence through the earth, to be moderate in his walking, and to lower his voice. (P. 3924)

Al Sharif Alradi in his book *Talkhis Al-bayan fi Majazat al Quran*, says: This is a metaphor. The verb تصعر 'tossa'ir' is derived from the noun (صعر) 'ss'ara', which refers to an illness that affects an animal's cheek and neck, making the beast turn its head sideways. Turning one's head sideways is a sign of pride. (p 237)

Evaluation:

All translators render the metaphor literally in the TL and then they add explanation: [*for pride*] in Ali's, (*in scorn*) in Arberry's and Pickthal's, (*with pride*) in AlHilal and Khan's. This is an example of Newmark's (1988) sixth

strategy. Pickthal uses the word *swell* as equivalent to *تصعر* *tossa'ir*. This choice is acceptable since one of the meanings of *swell* according to Merriam- Webster Dictionary is:” *to become filled with pride and arrogance*”.

The word *خدك* *Khaddaka* (your cheek) is used in the verse while the intended meaning is *وجهك* *wajhakka* (your face), because it is impossible to turn the cheek and leave the whole face. Al-Hilali and Khan are the only ones of the translators who translate the Arabic word *خدك* as *your face*.

All translators, except Al-Hilali and Khan, use *thy* which is a form of old English. It is unacceptable to use old English.

Pickthal’s translation is similar to Arberry’s with slight differences. For example, Arberry translates *للناس* *Lilnnāsi* (for people) into *men* while Pickthal translates it into *folk*. The two words are synonyms.

The image of the above metaphor is lost as the translators attempt to render the expressions of the metaphor individually. As the result, the meaning beyond this metaphor cannot very often be grasped.

#### **4.4 Data analysis:**

The analysis of data obtained from the investigated examples showed the tendency of using specific strategies adopted by the four translators in rendering metaphorical expression in the Holly Quran.

The collected data will be shown and analysed based on two main levels:

- 1- Strategies of translating metaphor, adopted by the translators, as suggested by Newmark (1988).
- 2- The choices of using equivalent words. The accuracy of the equivalent words, chosen by the translators, is stated by referring to exegesis books as well as consulting dictionaries.

Tables (4-1) and (4-2) below show the distribution and frequency with which the different strategies are used in the four translations:



**Table 4-1: Distribution of the metaphor translation strategies**

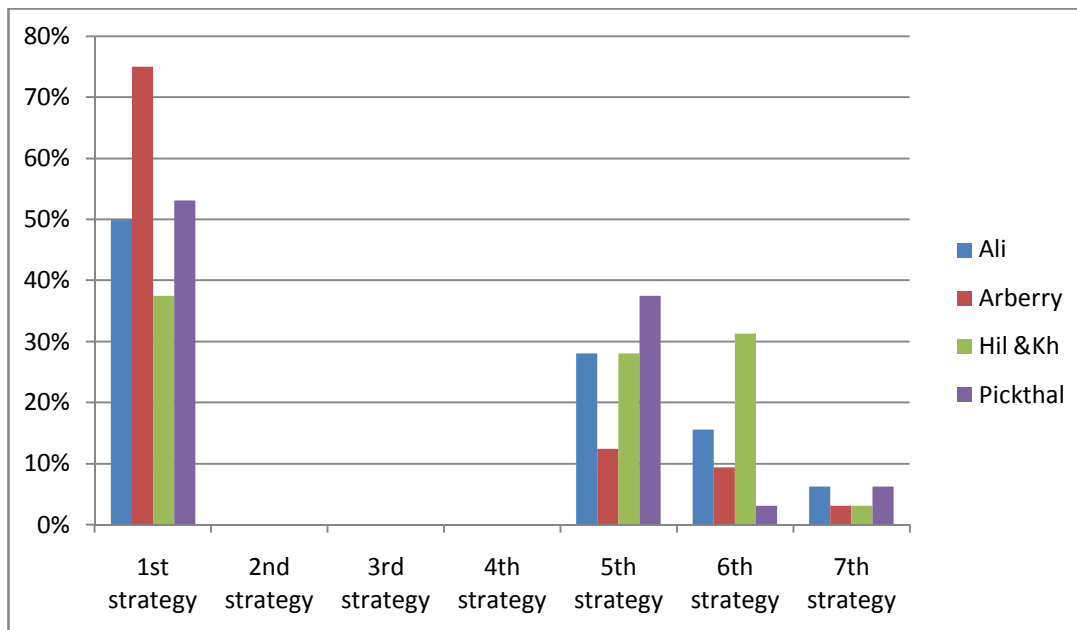
Strategy	Ali	Arberry	Hilali and Khan	Pickthal
First strategy: reproducing the same metaphorical image in the target language literally	1,3,7,8,10,13,14,15,16,17-1,20,22-1,23,27,28,29	1,2,3,4,6,7,8,9,10,13,14,15,16,17-1,17-2,,21,22-1,22-2,23,25,26,27,28,29	1,6,7,8,10,14,15,16,17-1,20,22,27	1,7,8,10,13,14,15,16,17-2,20,22-1,22-2,23,25,27,28,29
Fifth strategy: converts metaphor into a sense	5,9,11,12,18,19,22-2,25,26	5,11,12,19	5,9,11,12,18,19,21,25,26	2,3,4,5,9,11,12,17-1,18,19,26,30
Sixth strategy: reproducing the same metaphor combined with sense	2,4,6,17-2,24	18,24,30	2,3,4,13,17-2,22-2,23,24,28,29	24
Seventh strategy: Drop the metaphor completely	21,30	20	1	6,21

**Table 4-2: Frequency and relative frequency of the metaphor translation strategies**

Strategy	Ali	Arberry	Hilali and Khan	Pickthal
First strategy	16 (50%)	24 (75%)	12 (37.5%)	17 (53.1%)
Fifth strategy	9 (28.1%)	4 (12.5%)	9 (28.1%)	12 (37.5%)
Sixth strategy	5 (15.6%)	3 (9.3%)	10 (31.2%)	1 (3.1%)
Seventh strategy	2 (6.2%)	1 (3.1%)	1 (3.1%)	2 (6.2%)

The following figure has been made for the purpose of clarification. It contains all of Newmark's (1988) strategies and the percentage of each of those strategies used by each translator.

Figure 4-1



As shown in Figure (4-1) above, the dominant strategy for translating Qur'an metaphor by Yusuf Ali was the first strategy, which is reproducing the same

metaphorical image in the target language literally. His other most used strategies include: the fifth one, which converts metaphor into a sense, followed by the sixth strategy which is reproducing the same metaphor combined with sense, and finally his least used was the seventh strategy, which drops the metaphor completely.

Just like Yusuf Ali the dominant strategy for translating Qur'an metaphor by Arberry was the first strategy, which is reproducing the same metaphorical image in the target language literally. His other most used strategies include: the fifth one, which converts metaphor into a sense, followed by the sixth strategy which is reproducing the same metaphor combined with sense, and finally his least used was the seventh strategy, which drops the metaphor completely.

The dominant strategy for translating Qur'an metaphor by Al-Hilali and Khan was also the first strategy, which is reproducing the same metaphorical image in the target language literally. Secondly, they tended to choose the sixth strategy which is reproducing the same metaphor combined with sense. Their other most used strategy was the fifth one, which converts metaphor into a sense, and finally their least used is the seventh strategy, which drops the metaphor completely.

Pickthal's best strategy for translating Qur'an metaphor was the first one, which is reproducing the same metaphorical image in the target language literally. His second most used strategy was the fifth one, which converts metaphor into a sense, followed by the seventh strategy, which drops the metaphor completely, and finally his least used was the sixth strategy which is reproducing the same metaphor combined with sense.

Thirty verses contain 32 metaphors (2 verses contain 2 metaphors each) from the Holy Qur'an have been translated into four different translations and have been discussed accordingly. This makes the number of translations discussed (128) one hundred twenty eight as a total. As indicated in the above figure, the most dominant strategy in translating metaphors of the Holy Qur'an was Newmark's (1988) first strategy, which is reproducing the same image in the target language literally. It has been used (69) sixty nine times out of (128) one hundred twenty eight times (53.9%). And Newmark's fifth strategy, which is converting metaphor into sense, was the second most often used strategy, being used (34) thirty four times out of (128) one hundred twenty eight times (26.6%). The sixth strategy,

which is reproducing the same metaphor combined with sense, was used (19) nineteen times only out of (128) one hundred twenty eight times (14.8%), and finally Newmark's seventh strategy was used for (6) six times only out of (128) one hundred twenty eight times (4.7%).

Tables (4-3) and (4-4) below show the distribution and frequency of the accuracy of the chosen equivalent words in the four translations:

**Table 4-3: Distribution of the equivalent choices in the four translations:**

Example No	Arabic word/expression	English intended equivalent	Correct choice	Incorrect choice	No equivalent is used
1	يهبط Yahbiṭu	Fall down	H/P	A/Arb	-----
2	اشربوا في قلوبهم wa 'Ushribū fi glubihim	They were possessed by the love of calf	-----	A/Arb/H/P	-----
3	صبغة Sibgha	Religion	A	Arb/P	H
4-1	نفس Nafs	Soul	Arb	A/H/P	-----
4-2	أحيا ahyaa	Save	A/H/P	Arb	
4-3	الناس جميعا an-nāsa jamī`āan	All mankind/whole people	A/Arb/H/P		
5-1	يطفئوا yuṭfi'ū	Extinguish/put out	A/Arb/H/P		
5-2	يريدون yurīdūna	Want/desire	A/Arb/H/P		
6	اشترى ashtará	Purchased/bought	A/Arb/H/P		
7-1	لباس Libāsa	Garment	A/Arb	P	H
7-2	فاذاقها fa'adhāqahā	Made it taste	A/Arb/H	P	---
8	طائرته tā'irahu	Deeds	H	A/Arb/P	---

9	تعلاوا ta' lū	Arrogant/proud	A/H/P	Arb	_____
10	حبل الوريد habli hl-warīdi	Jugular vein	A/Arb/H/ P	_____	_____
11	والنور wa An-Nūri	The Holly Qura'n	H	A/Arb/P	_____
12	Ghulfun غلف	Wrapping/wrapped	A/H	Arb/P	_____
13	ام الكتاب 'Ummu Al- Kitābi	Foundation/essence/substanc e	A/Arb/H/ P		
14-1	ضربت Duribat	Pitched/put over	A/Arb/H	_____	P
14-2	الذلة Adh-Dhillā	Abasement/indignity/ignomi ny	A/Arb/H/ P	_____	_____
15-1	ذائقة dhā'iqatu	Taste	A/Arb/H/ P		
15-2	نفس Nafs	Soul	A/Arb/P	H	
16-1	مفاتيح mafatih	Keys	A/Arb/H/ P	_____	_____
16-2	الغيب al-ghaybi	Unseen/invisible	A/Arb/H/ P	_____	_____
17	سكت sakata	Appeased/abated	A/Arb/H/P	-----	-----
18	انسلخ ansalakha	Passed away/drawn away/past	A/Arb/H/ p		
19	اطمس Aṭmis	Deface/obliterate	A/Arb	H/P	_____
20-1	يريد Yurīdu	About/on the point/upon the point	A/Arb/H/ P	_____	_____
20-2	ينقض yanqadḍa	Falling down/collapse/tumble down	A/Arb/H/ P	_____	_____
21	فأجاءها fa'ajā'ahā	Drove her	A/H/P	Arb	
22	عقيم 'aqīmin	Hard/disastrous	A/P	Arb/H	
23-1	فأوحينا faawhayna	We inspired	A/H/P	Arb	
23-2	بأعيننا bi'a' yuninā	Under our watch	_____	A/Arb/H/ P	_____
23-3	ووحينا	Guidance	A/H	Arb/P	_____

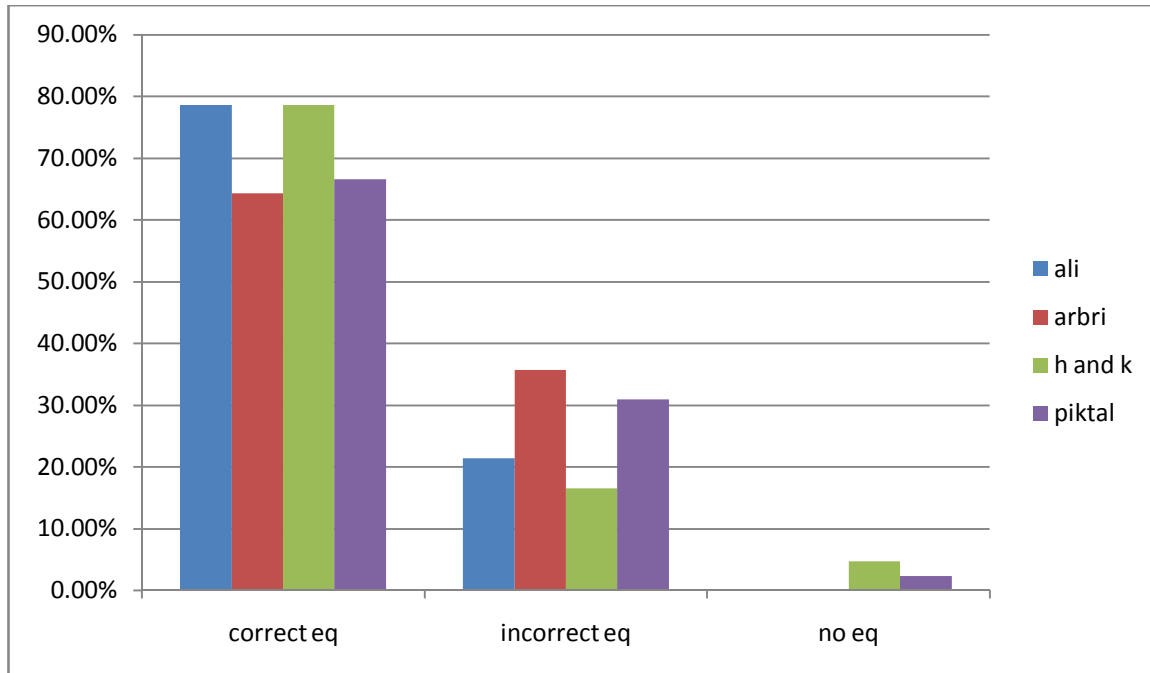
	wa Wahyīnā				
24	فارغا fāriḡhāan	Void/empty	A/Arb/H/ P	_____	_____
25	خاشعة khāshi`atan	Dried out	A/H	Arb/P	_____
26	بكت Bakat	Wept/shed tears	A/Arb/H/ P	_____	_____
27	عبوسا `abūsāan	Horrible/disastrous	A/H	Arb/P	_____
28-1	ياكلون ya'kulūna	Eat/devour/swallow	A/Arb/H/ P	_____	_____
28-2	بطونهم buṭūnihim	Bellies	Arb/H/P	A	_____
29	فتزل Fatazilla	should slip	Arb/P	A/H	_____
30	تصعر tuṣa`ir	Turn/swell	A/Arb/H/ P	_____	_____

**Table 4-4: Frequency and relative frequency of the equivalent choices**

Translator	Correct equivalent	Incorrect equivalent	No equivalent is used
Ali	33 (78.6%)	9 (21.4%)	0 (0.0%)
Arberry	27 (64.3%)	15 (35.7%)	0 (0.0%)
Hilali&Khan	33 (78.6%)	7 (16.6%)	2 (4.8%)
Pickthal	28 (66.6%)	13 (31%)	1 (2.4%)

The following figure (Figure 4-2) shows the choices of equivalent words made by the translators whether they are: correct, incorrect, or no equivalent is used.

Figure (4-2)



As shown from Figure (4-2) above, and as far as choosing correct equivalent word is concerned, Yusuf Ali succeeded in selecting the correct equivalent in (33) thirty three examples out of (42) forty two. Ali failed in selecting the correct equivalent in (9) nine examples, and he avoided using equivalent in none of the examples.

Hilali and Khan also succeeded in selecting the correct equivalent in (33) thirty examples out of (42) forty two examples. They failed in selecting the correct equivalent in (7) seven examples, and avoided using equivalent in (2) two examples.

Arberry on the other hand succeeded in selecting the correct equivalent in (27) twenty seven examples out of (42) forty two examples. He failed in selecting the correct equivalent in (15) fifteen examples, and he avoided using equivalent in none of the examples.

Pickthal succeeded in selecting the correct equivalent in (28) twenty eight examples, failed in selecting the correct equivalent in (13) examples, and avoided using equivalent in (1) one example.

Thirty verses contain (42) forty two equivalent words (10 verses contain 2 or 3 equivalent words each) from the Holy Qur'an have been translated into four

different translations and have been discussed accordingly. This makes the number of translated words discussed (168) one hundred sixty eight words. The total number of correct choices made by the four translators was (121) one hundred twenty one equivalent words out of (168) one hundred sixty eight words.(72%) The total number of incorrect choices made by the four translators was (44) forty four equivalent words out of (168) one hundred sixty eight words (26.2%) The total number of cases where translators avoided using equivalent words was (3) three words out of (168) one hundred sixty eight words (2.8%)

As the analysis of the investigated examples has shown, the different types of metaphor whether explicit (تصريحية), implicit (مكنية), or representative (تمثيلية) did not require different translation strategy. Example (3), (4), and (13) of the investigated verses contained explicit metaphor (استعارة أصلية). However it was found that Ali, for example, used the first strategy in two examples, and the sixth strategy in one example. Arberry used the first strategy in all the examples. Hilali and Khan used the sixth strategy in all the examples. Pickthal used the fifth strategy in two examples and the first strategy for one example.

On the other hand example (2), (5), and (10) contained implicit metaphor (استعارة مكنية), and again translators used different strategies to render the same type of metaphor. Ali, for example, used the sixth strategy for one example, the fifth strategy for one, and the first strategy for one. Arberry used the first strategy for two examples, and the fifth strategy for one example. Hilali and Khan used the sixth strategy, fifth strategy, and first strategy for the examples. Pickthal used the fifth strategy in two examples and the first strategy in one example.

From the above analysis it is clear that different types of metaphor did not require different translation strategy.

There were errors detected in the four translations:

- errors related to choosing wrong equivalent;
- errors related to adding meanings (or words) which were not mentioned in original verse;
- errors related to omitting words mentioned in the original verse; and



-errors related to changing the meaning of the metaphor

The first hypothesis which is: The translators use specific strategies in the four translations for rendering metaphors in the Qur'an, is accepted for all the translations, since each of the translators use one of Newmark's (1988) strategies for translating metaphors.

The second hypothesis which is: Some strategies were found successful and some were found unsuccessful is accepted.

The third hypothesis which is: Translators succeed in choosing the correct equivalent words, is accepted in (72%) of the invested examples, and rejected in (28%) of the invested examples.

The fourth hypothesis which is: different types of metaphor require different translation strategies, is rejected.

The fifth hypothesis which is: the four translations contain some errors, is accepted.

# **CHAPTER FIVE**

## **Summary of the Study, Findings, Recommendations, and Suggestions for Further Studies**

# CHAPTER FIVE

## Summary of the Study, Findings, Recommendations, and Suggestions for Further Studies

### 5.0. Introduction

This chapter includes the discussion of the research findings, general conclusion, and supported recommendations for further research.

This study has investigated the constraints and deviations of metaphor translation in four selected English versions of the Holy Qur'an. The translators of the chosen extracts from the Qur'an made every effort to produce accurate and readable work; however, the findings showed that all four selected translations suffer from glaring weaknesses and blatant errors in their transfer of metaphors.

### 5.1. Findings

The findings of this study have important implications for the Holy Qur'an translators because they show how to translate one of the most common tropes that sometimes poses a problem for translators. However, the findings cannot be claimed to be generalizable to the translation of metaphor in other types of text where the form is less important and where the translator's loyalty is mainly to the audience.

The thesis has found that there are different usable strategies for translating metaphors of the Holy Qur'an, and the most common strategies are reproducing the same metaphorical image in the TL literally then converting metaphor into sense.

The thesis has also proven that there is no escape from using different tafsir books of the Holy Qur'an by different scholars to learn about each hidden meaning of metaphors in each verse. In this way, the translator will be able to understand, not only the meaning of metaphor, but also everything that has been said about this metaphor and its type and the function of this metaphor in the Aya.

It has also been proven that although there are common strategies for translating Quranic metaphor, these strategies did not prove to be efficient in retaining the

metaphorical image. So, the only way to retain the metaphorical image is to produce it literally in the target language.

According to the suggested translations, the Newmark's (1988) first strategy has proven to be the most efficient one in dealing with Quranic metaphor translation.

It has the ability of conveying the meaning only but it is not a perfect tool when it comes to retaining the metaphorical image.

When a metaphor cannot be translated literally into the same metaphor, it can be reduced to its sense, but some meaning loss is inevitable. In this case, the translator should somehow compensate for the meaning loss.

This thesis has concluded that the metaphor has great importance in both Arabic and English, and that its use enriches any text since it adds clarification and strength to the message. This thesis raised several questions at the beginning of the thesis and accordingly, the thesis was able to answer the proposed questions

*1-What are the strategies used in the four translations for rendering metaphors in the Qur'an?*

The three main strategies used by the translators in the four translations are the following: literal translation (i.e. reproducing the same metaphorical image in the target language literally), converting metaphor into a sense, and a combination of literal translation and an explanation in parentheses.

One more strategy is identified which is dropping the metaphor completely. However, the frequency figures in table (2) show that this strategy was not used systematically. It was used only (6) times out of (128) one hundred twenty eight examples.

*2-Do the adopted strategies found successful?*

Yes. The adopted strategies were useful. The most useful strategies were the first, fifth, a sixth.

*3-Do different types of metaphor require different translation strategies?*

No. The study has shown that different types of metaphor do not require different translation strategies. (Examples are shown in chapter 4)

*4-Do translators succeed in choosing the correct equivalent words?*

The translators succeeded in choosing the correct equivalent words in (72%) of the invested examples, and failed in (28%) of the invested examples.

*5- Are there any errors and of what kind?*

Yes. There were errors detected in the four translations:

-errors related to choosing wrong equivalent;

-errors related to adding meanings (or words) which were not mentioned in original verse;

-errors related to omitting words mentioned in the original verse; and

-errors related to changing the meaning of the metaphor

(Examples of these errors are shown in chapter 4)

## **5.2. Conclusions**

This study has argued that English translations of the Quran can often contain distortions and deviations when translating metaphors. This leads to loss of meaning and may lead to transmitting the wrong message. These flaws in translation are due to a number of reasons: the use of old English, very complex words being translated out of context, a complex word order, and other reasons which may make the metaphor difficult for the recipient to understand.

Some points, that may aid and improve future translation of metaphors in the Quran, can be mentioned depending on the findings of the study:

1. Translators of the Quran tended to preserve as much as they can the essence of the text and attempted to keep as close as possible to the original.
2. The translation of metaphors in general and of Qur'an metaphors in particular goes beyond the mere replacement of lexical items, particularly when the two languages are incongruous, and specifically when there is lack of correspondence between the metaphors used.

Literal translation for instance, can create vagueness and ambiguity, and present a problem for the recipient. According to this study, the selected translators may have resorted to use literal translation for the following three reasons:

a- the translator's loyalty to the Qur'an and eagerness to maintain the Quranic sense of the text;

b-the translator's inadequate understanding of the implicit meaning of the metaphors;

c- a lack of equivalence of the metaphors in the target language.

3. Translating sensitive texts is a complex venture and should be a team effort, rather than the job of a single individual, no matter how knowledgeable and skillful they are as translators.

4. The best strategy for translating metaphor is one that maintains both meaning and effect, an aim that can only be attained by rendering the metaphor literally into the target language. If literal translation is blocked because of any linguistic or cultural constraint, another translation method should be used. In this case, meaning loss is almost always inevitable.

5. This study reached the conclusion that if the translator fails to ascertain with confidence the implicit meaning of metaphors which he/she is attempting to translate, the reader cannot be expected to understand what the translators failed to achieve in the first place.

### **5.3. Recommendations**

The aim of this study is to investigate the challenges faced by translators of metaphors in the Qur'an, and the flaws that may result. The intention is not to minimize the importance of the translations selected, as they provide a huge support and help for English readers, but it is rather a further step in the broadening of the debate on translating metaphorical verses of the Quran.

1. English translations of the Qur'an exist to be helpful and useful to non-speakers of Arabic, to ensure they understand the Qur'an whatever their gender, religious, or level of education. Therefore, when translating the Qur'an in general and its metaphors in particular, the translator should keep an open mind by transferring the

Qur'an into English into simple language and preserving the sense in today's context. Quran translators should ensure they have a clear grasp not only the theological aspects, but they should consider the broader aspects such as the linguistic and cultural aspects of the text.

2. In order to save time and effort, it is recommended that translators of the Quran should update and improve the already-translated metaphors rather than starting new versions.

3. The challenges encountered by translators of the Quran when translating its metaphors may be offset by the following:

a. Translators should identify and recognize the meaning of the metaphors in the context of each verse;

b. Translators should have a good background knowledge of the historical, linguistic and cultural aspects of each metaphor;

c. Translators should not rely on their personal understanding of the metaphors, but should support this understanding by consulting Quran exegeses to ensure that they convey the appropriate meaning in translation.

d. If translators have a number of alternatives open to them when translating a metaphor, they should choose the approach that presents the gist of what was said and preserves the sense of the original meaning, rather than the meaning of individual words.

4. Qur'an translation projects should be carried out by teams that involve native speakers of both the source and target languages, so that full comprehension of verses and commentaries, as well as correct and acceptable reproduction of their meanings are made.

5. When translating metaphor in general, translators should be sensitive to the delicate meanings added by substitution. These meanings are often lost when a metaphor is reduced to its sense only.

6. Translators should be aware of the importance of using compensation strategies whenever there is unavoidable meaning loss, especially when a metaphor has to be reduced to its sense only.

7. Qur'an translation projects should not be carried out in isolation from the Qur'an commentaries. These should be the source for background information against which the Quranic discourse is to be understood.

8. There are many translations of the Qur'an produced by individuals or small teams. Therefore, new translation projects should not start from scratch. Instead, revision of one of the existing translations should be made in order to save time and effort and make use of the tremendous efforts made by previous Qur'an translators.

9. Al-Hilali and Khan's translation is a good candidate for revision. The translators, however, need to transfer their additions to the margins, including the intended meanings of figurative expressions. Arberry's is another potentially good translation provided that it is enriched with explanations and contextual information in the margins.

#### **Suggestions for Further Studies:**

1. A similar study could be conducted to investigate the best method of translating metaphor in other types of text (e.g. poetry, advertisements, technical texts, etc.). This should enrich the literature with guidelines regarding one of the most common problems of translation.

2. The best method for translating metaphor could be investigated further by using the target recipients' response to a survey about the meanings – especially the connotative meanings - evoked by the different translations of a given Quranic metaphor.

3. Further research can be undertaken to include an investigation of all types of figurative speech and investigate the constraints in translating these by focusing on one chapter of the Quran in depth.



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# Appendices

## Appendices

### Appendix 1

#### The Selected Verses with their translations

NO	Verse	Translations
1	<p>ثُمَّ قَسَتْ قُلُوبُكُمْ مِّنْ بَعْدِ ذَلِكَ فَهِيَ كَالْحِجَارَةِ أَوْ أَشَدُّ قَسْوَةً وَإِن مِّن الْحِجَارَةِ لَمَا يَتَفَجَّرُ مِنْهُ الْأَنْهَارُ وَإِن مِّنْهَا لَمَا يَشْتَقُّ فَيُخْرِجُ مِنْهُ الْمَاءَ وَإِن مِّنْهَا لَمَا يَهْبِطُ مِنْ خَشْيَةِ اللَّهِ وَمَا اللَّهُ بِغَافِلٍ عَمَّا تَعْمَلُونَ</p> <p>Sura Al-Bagara (sura no. 2), verse 74</p>	<p>Ali: (And others which sink for fear of Allah) (p.5). Arberry: (And others crash down in the fear of God) (p.24). Hilali and Khan: (there are of them (stones) which fall down for fear of Allah)(p.15). Pickthal: (There are rocks which fall down for the fear of Allah.) (p .3).</p>
2	<p>وَأَشْرَبُوا فِي قُلُوبِهِمُ الْعِجْلَ بِكُفْرِهِمْ ( )</p> <p>Sura Albagara (sura no. 2), verse 93</p>	<p>Ali: (And they had to drink into their hearts [of the taint] of the calf) (p.6). Arberry: (And they were made to drink the Calf in their hearts) (p.25). Hilali and Khan: (And their hearts absorbed (the worship of) the calf) (p.18). Pickthal: (And (worship of) the calf was made to sink into their hearts) (p.4).</p>
3	<p>صِبْغَةَ اللَّهِ وَمَنْ أَحْسَنُ مِنَ اللَّهِ صِبْغَةً {وَتَحْنُ لَهُ عَابِدُونَ}</p> <p>Sura Al-Bagara (sura no. 2), verse 138.</p>	<p>Ali: ([Our religion is] the Baptism of Allah) (p.9). Arberry: (The baptism of God) (p.29). Al Hilali &amp; Khan: ([Our Sibghah (religion) is] the Sibghah (Religion) of Allah (Islam)) (p.27). Pickthal: ((We take our) colour from Allah) (p.6).</p>
4	<p>مِنْ أَجْلِ ذَلِكَ كَتَبْنَا عَلَى بَنِي إِسْرَائِيلَ أَنَّهُ مَنْ قَتَلَ نَفْسًا بِغَيْرِ نَفْسٍ أَوْ فَسَادٍ فِي الْأَرْضِ فَكَأَنَّمَا قَتَلَ النَّاسَ جَمِيعًا وَمَنْ أَحْيَاهَا فَكَأَنَّمَا أَحْيَا النَّاسَ جَمِيعًا وَلَقَدْ جَاءَهُمْ رَسُولُنَا بِالْبَيِّنَاتِ ثُمَّ إِن كَثِيرًا مِنْهُمْ بَعْدَ ذَلِكَ فِي</p>	<p>Ali: (And if any one saved a life, it would be as if he saved the life of the whole people) (p.49). Arberry: (And whoso gives life to a soul, shall be as if he had given life to mankind</p>

	<p>(الْأَرْضَ لِمُسْرِفُونَ ) Sura Al- Ma'idah (sura no. 5), verse 32.</p>	<p>altogether) (p.75). Al Hilali &amp; Khan: (And if anyone saved a life, it would be as if he saved the life of all mankind) (p.148). Pickthal: (And whoso saveth the life of one, it shall be as if he had: saved the life of all mankind) (p.33).</p>
5	<p>يُرِيدُونَ أَنْ يُطْفِئُوا نُورَ اللَّهِ بِأَفْوَاهِهِمْ وَيُبَايِعُوا اللَّهَ إِنْ أَنَا نُورُهُ وَلَوْ كَرِهَ الْكَافِرُونَ (32) Sura A-Taubah (sura no. 9), verse 32.</p>	<p>Ali: (Fain would they extinguish Allah's light with their mouths) (p. 86). Arberry: (Desiring to extinguish with their mouths God's light) (p.117). Al Hilali &amp; Khan: (They (the disbelievers, the Jews and the Christians) want to extinguish Allah's Light (with which Muhammad has been sent - Islamic Monotheism) with their mouths) (p.249). Pickthal: (Fain would they put out the light of Allah with their mouths) (P. 57).</p>
6	<p>إِنَّ اللَّهَ اشْتَرَىٰ مِنَ الْمُؤْمِنِينَ أَنفُسَهُمْ وَأَمْوَالَهُمْ بِأَنْ لَهُمُ الْجَنَّةَ يُقَاتِلُونَ فِي سَبِيلِ اللَّهِ فَيَقْتُلُونَ وَيُقْتَلُونَ وَعَدًّا عَلَيْهِ حَقًّا فِي النُّورِ وَالْإِنْجِيلِ وَالْفُرْآنِ وَمَنْ أَوْفَىٰ بِعَهْدِهِ مِنَ اللَّهِ فَاسْتَبْشِرُوا بَبَيْعِكُمُ الَّذِي بَايَعْتُمْ بِهِ وَذَلِكَ هُوَ الْفَوْزُ الْعَظِيمُ Sura At-Taubah (sura no. 9), verse 111.</p>	<p>Ali: (Allah hath purchased of the believers their persons and their goods) (P. 92). Arberry: (God has bought from the believers their selves and their possessions) (p.123). Al Hilali &amp; Khan: (Verily, Allah has purchased of the believers their lives and their properties) (p.264). Pickthal: (Lo! Allah hath bought from the believers their lives and their wealth) (P. 61).</p>
7	<p>وَضَرَبَ اللَّهُ مَثَلًا قَرْيَةً كَانَتْ آمِنَةً مُطْمَئِنَّةً يَأْتِيهَا رِزْقُهَا رَغَدًا مِنْ كُلِّ مَكَانٍ فَكَفَرَتْ بِأَنْعُمِ اللَّهِ فَأَذَاقَهَا اللَّهُ لِبَاسَ الْجُوعِ وَالْخَوْفِ بِمَا كَانُوا يَصْنَعُونَ Sura An-Nahl (sura no. 16), verse 112.</p>	<p>Ali: (So Allah made it taste of hunger and terror [in extremes] [closing in on it] like a garment [from every side]) (p. 130). Arberry: (God let it taste the garment of hunger and of fear) (p.166). Al Hilali &amp; Khan: (So Allah made it taste the extreme of hunger (famine) and fear) (p.364).</p>

		Pickthal: (Allah made it experience the garb of dearth and fear) (P. 85).
8	<p>وَكُلَّ إِنْسَانٍ أَلْزَمْنَاهُ طَائِرَهُ فِي عُنُقِهِ ۗ وَنُخْرِجُ لَهُ يَوْمَ الْقِيَامَةِ كِتَابًا يَلْقَاهُ مَنْشُورًا (13))</p> <p>Sura Al-Isra (sura no. 17), verse 13.</p>	<p>Ali: (Every man's fate We have fastened on his own neck) (P. 132). Arberry: (And every man -- We have fastened to him his bird of omen upon his neck) (p.168). Al Hilali &amp; Khan: (And We have fastened every man's deeds to his neck) (p.370). Pickthal: (And every man's augury have We fastened to his own neck) (P. 86).</p>
9	<p>وَأَنْ لَّا تَعْلُوا عَلَى اللَّهِ ۗ إِنِّي آتَيْتُكُمْ بِسُلْطَانٍ (مُبِينٍ)</p> <p>Sura Ad-Dukhan (sura no. 44), verse 19.</p>	<p>Ali: ("And be not arrogant as against Allah) (P. 251). Arberry: (And, 'Rise not up against God), (p.297). Al Hilali &amp; Khan: ("And exalt not (yourselves) against Allah) (p.672). Pickthal: (And saying: Be not proud against Allah) (p. 161).</p>
10	<p>وَلَقَدْ خَلَقْنَا الْإِنْسَانَ وَنَعْلَمُ مَا تُوَسَّوَسُ بِهِ نَفْسُهُ ۗ وَنَحْنُ أَقْرَبُ إِلَيْهِ مِنْ حَبْلِ الْوَرِيدِ (16))</p> <p>Sura Qaf (sura no. 50), verse 16.</p>	<p>Ali: (We are nearer to him than [his] jugular vein) (p. 263). Arberry: (We are nearer to him than the jugular vein) (p.311). Al Hilali &amp; Khan: (We are nearer to him than his jugular vein (by Our Knowledge)) (p.703). Pickthal: (We are nearer to him than his jugular vein) (P. 168).</p>
11	<p>فَأْمِنُوا بِاللَّهِ وَرَسُولِهِ وَالنُّورِ الَّذِي أَنْزَلْنَا ۗ (وَاللَّهُ بِمَا تَعْمَلُونَ خَبِيرٌ) (8)</p> <p>Sura At-Taghabun (sura no. 64), verse 8.</p>	<p>Ali: (And in the Light which we have sent down) (P. 288). Arberry: (And in the Light which We have sent down) (p.336). Al Hilali &amp; Khan: (And in the Light (this Qur'an) which We have sent down) (p.763). Pickthal: (And the light which We have revealed) (p. 183).</p>

12	<p>وَقَالُوا فُلُوبُنَا غُلْفٌ ۚ بَلْ لَعَنَهُمُ اللَّهُ بِكُفْرِهِمْ (قَلِيلًا مَّا يُؤْمِنُونَ Sura Albagara (sura no. 2), verse 88.</p>	<p>Ali: (They say, "Our hearts are the wrappings[which preserve Allah's Word: we need no more]) (p.6). Arberry: (And they say, 'Our hearts are uncircumcised.') (p.25). Hilali and Khan: (And they say, "Our hearts are wrapped(i.e. do not hear or understand Allah's Word).") (p.17) Pickthal: (And they say: Our hearts are hardened) (p.4).</p>
13	<p>هُوَ الَّذِي أَنْزَلَ عَلَيْكَ الْكِتَابَ مِنْهُ آيَاتٌ مُحْكَمَاتٌ هُنَّ أُمُّ الْكِتَابِ وَأُخَرُ مُتَشَابِهَاتٌ فَأَمَّا الَّذِينَ فِي قُلُوبِهِمْ زَيْجٌ فَيَتَّبِعُونَ مَا تَشَابَهَ مِنْهُ ابْتِغَاءَ الْفِتْنَةِ وَابْتِغَاءَ تَأْوِيلِهِ ۗ وَمَا يَعْلَمُ تَأْوِيلَهُ إِلَّا اللَّهُ ۗ وَالرَّاسِخُونَ فِي الْعِلْمِ يَقُولُونَ أَمَّا بِهِ كُلٌّ مِّنْ عِنْدِ رَبِّنَا ۗ وَمَا يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ Sura Al-‘Imran (sura no. 3), verse 7.</p>	<p>Ali: (They are the foundation of the Book) (p.22). Arberry: (That are the Essence of the Book) (p.43) Al Hilali &amp; Khan: (They are the foundations of the Book [and those are the Verses of Al-Ahkam (commandments, etc.), Al-Fara'id (obligatory duties) and Al-Hudud (legal laws for the punishment of thieves, adulterers, etc. (Tafsir At-Tabari)), (p.68). Pickthal: (They are the substance of the Book) (p.15).</p>
14	<p>ضُرِبَتْ عَلَيْهِمُ الذَّلِيلَةُ أَيْنَ مَا تَفْقَهُوا إِلَّا بِحَبْلٍ مِّنَ اللَّهِ وَحَبْلٍ مِّنَ النَّاسِ وَبَاءُوا بِغَضَبٍ مِّنَ اللَّهِ وَضُرِبَتْ عَلَيْهِمُ الْمَسْكَنَةُ ۚ ذَلِكَ بِأَنَّهُمْ كَانُوا يَكْفُرُونَ بِآيَاتِ اللَّهِ وَيَقْتُلُونَ الْأَنْبِيَاءَ بِغَيْرِ حَقٍّ ۚ ذَلِكَ بِمَا عَصَوْا وَكَانُوا يَعْتَدُونَ ) Sura Al-‘Imran (sura no. 3), verse 112.</p>	<p>Ali: (Shame is pitched over them [Like a tent]) (p.28). Arberry: (Abasement shall be pitched on them) (p.51). Al Hilali &amp; Khan: (Indignity is put over them) (p.89). Pickthal: (Ignominy shall be their portion) (p.19).</p>
15	<p>كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ ۗ وَإِنَّمَا تُوَفَّقُونَ أَجُورَكُمْ يَوْمَ الْقِيَامَةِ ۚ فَمَن زُحْرِحَ عَنِ النَّارِ وَأُدْخِلَ الْجَنَّةَ فَقَدْ فَازَ ۗ وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا مَتَاعُ الْغُرُورِ ) Sura Al-‘Imran (sura no. 3), verse 185.</p>	<p>Ali: (Every soul shall have a taste of death) (p.33). Arberry: (Every soul shall taste of death) (p.56). Al Hilali &amp; Khan: (Everyone shall taste death) (p.103).</p>

		Pickthal: (Every soul will taste of death) (p.22).
16	<p>وَعِنْدَهُ مَفَاتِحُ الْغَيْبِ لَا يَعْلَمُهَا إِلَّا هُوَ وَيَعْلَمُ مَا فِي الْبَرِّ وَالْبَحْرِ وَمَا تَسْقُطُ مِنْ وَرَقَةٍ إِلَّا يَعْلَمُهَا وَلَا حَبَّةٍ فِي ظِلْمَاتِ الْأَرْضِ وَلَا رَطْبٍ وَلَا يَابِسٍ إِلَّا فِي كِتَابٍ مُبِينٍ</p> <p>Sura Al-An'am (sura no. 6), verse 59.</p>	<p>Ali: (With Him are the keys of the unseen) (P. 59). Arberry: (With Him are the keys of the Unseen) (p.87). Al Hilali &amp; Khan: (With Him are the keys of the Unseen) (p.178). Pickthal: (And with Him are the keys of the invisible) (P. 40).</p>
17	<p>وَلَمَّا سَكَتَ عَنْ مُوسَى الْغَضَبُ أَخَذَ الْأَلْوَابِحَ فَإِذَا فِي نُسُخَتِهَا هُدًى وَرَحْمَةٌ لِلَّذِينَ هُمْ لِرَبِّهِمْ يُرْهَبُونَ</p> <p>Sura Al-A'raf (sura no. 7), verse 154.</p>	<p>Ali: (When the anger of Moses was appeased) (p. 76). Arberry: (And when Moses' anger abated in him) (p.105). Al Hilali &amp; Khan: (And when the anger of Musa (Moses) was appeased) (p.222). Pickthal: (Then, when the anger of Moses abated) (P. 50).</p>
18	<p>فَإِذَا انْسَلَخَ الْأَشْهُرُ الْحُرْمُ فَاقْتُلُوا الْمُشْرِكِينَ حَيْثُ وَجَدْتُمُوهُمْ وَخُذُوا مِنْهُمْ وَأَحْصُرُواهُمْ وَأَقْعُدُوا لَهُمْ كُلَّ مَرْصَدٍ فَإِنْ تَابُوا وَأَقَامُوا الصَّلَاةَ وَآتَوُا الزَّكَاةَ فَخَلُّوا سَبِيلَهُمْ إِنَّ اللَّهَ عَفُورٌ رَحِيمٌ (5)</p> <p>Taubah (sura no. 9), verse 5.</p>	<p>Ali: (But when the forbidden months are past) (P. 85). Arberry: (Then, when the sacred months are drawn away) (p.115). Al Hilali &amp; Khan: (Then when the Sacred Months (the 1st, 7th, 11th, and 12th months of the Islamic calendar) have passed) (p.243). Pickthal: (Then, when the sacred months have passed) (P. 56).</p>
19	<p>وَقَالَ مُوسَىٰ رَبَّنَا إِنَّكَ آتَيْتَ فِرْعَوْنَ وَمَلَأَهُ زِينَةً وَأَمْوَالًا فِي الْحَيَاةِ الدُّنْيَا رَبَّنَا لِيُضِلُّوا عَنْ سَبِيلِكَ رَبَّنَا اطْمِسْ عَلَىٰ أَمْوَالِهِمْ وَاشْدُدْ عَلَىٰ قُلُوبِهِمْ فَلَا يُؤْمِنُوا حَتَّىٰ يَرَوْا الْعَذَابَ الْأَلِيمَ</p> <p>Sura Yunus (sura no. 10), verse 88</p>	<p>Ali: (Deface, our Lord, the features of their wealth) (P. 98). Arberry: (Obliterate their possessions) (p.131). Al Hilali &amp; Khan: (Destroy their wealth) (p.282). Pickthal: (Destroy their riches) (P. 65).</p>

20	<p>فَانطَلَقَا حَتَّىٰ إِذَا أَنبَأَا أَهْلَ قَرْيَةٍ اسْتَطَعَمَا  أَهْلَهَا فَأَبَوْا أَنْ يُضَيِّقُوا هُمَا فَوَجَدَا فِيهَا جِدَارًا  يُرِيدُ أَنْ يَنْقَضَ فَأَقَامَهُ قَالَ لَوْ شِئْتَ  لَاتَّخَذْتَ عَلَيْهِ أَجْرًا (77)  Sura Al-Kahf (sura no. 18),  verse 77.</p>	<p>Ali: (A wall on the point of falling down)  (p. 142).  Arberry: (A wall about to tumble down)  (p.178).  Al Hilali &amp; Khan: (A wall about to  collapse) (p.397).  Pickthal: (A wall upon the point of falling  into ruin) (P. 92).</p>
21	<p>فَأَجَاءَهَا الْمَخَاضُ إِلَىٰ جِذْعِ النَّخْلَةِ قَالَتْ يَا  لَيْتَنِي مِتُّ قَبْلَ هَذَا وَكُنْتُ نَسِيًّا مَّنْسِيًّا  (23)  Sura Maryam (sura no. 19),  verse 23.</p>	<p>Ali: (And the pains of childbirth drove her  to the trunk of a palm-tree) (p. 145).  Arberry: (And the birth pang surprised her  by the trunk of the palm-tree) (p.181).  Al Hilali &amp; Khan: (And the pains of  childbirth drove her to the trunk of a date-  palm) (p.404).  Pickthal: (And the pangs of childbirth drove  her unto the trunk of the palm tree) (P. 94).</p>
22	<p>وَلَا يَزَالُ الَّذِينَ كَفَرُوا فِي مَرِيَّةٍ مِّنْهُ حَتَّىٰ  تَأْتِيَهُمُ السَّاعَةُ بَغْتَةً أَوْ يَأْتِيَهُمْ عَذَابٌ يَوْمَ  الْعَقِيمِ (55)  Sura Al-Hajj (sura no. 22),  verse 55.</p>	<p>Ali: (A Day of Disaster) (p. 163).  Arberry: (A barren day) (p.205).  Al Hilali &amp; Khan: (The Day after which  there will be no night (i.e. the Day of  Resurrection) (p.451).  Pickthal: (A disastrous day) (P. 105).</p>
23	<p>فَأَوْحَيْنَا إِلَيْهِ أَنْ اصْنَعْ الْفُلَكَ بِأَعْيُنِنَا  وَوَحَيْنَا فَإِذَا جَاءَ أَمْرُنَا وَفَارَ التَّنُّورُ فَاسْلُكْ  فِيهَا مِنْ كُلِّ زَوْجَيْنِ اثْنَيْنِ وَأَهْلَكَ إِلَّا مَنْ  سَبَقَ عَلَيْهِ الْقَوْلُ مِنْهُمْ وَلَا تُخَاطِبُنِي فِي  الَّذِينَ ظَلَمُوا إِنَّهُمْ مُّكْرَفُونَ (27)  Sura Al-Mu'minun (sura no.  23), verse 27.</p>	<p>Ali: (So We inspired him [with this  message]: "Construct the Ark within Our  sight and under Our guidance) (P. 166).  Arberry: (Then We said to him, 'Make thou  the Ark under Our eyes and as We reveal)  (p.208).  Al Hilali &amp; Khan: (So We inspired him  (saying): "Construct the ship under Our  Eyes and under Our Revelation (guidance))  (p.457).  Pickthal: (Then We inspired in him, saying:  Make the ship under Our eyes and Our  inspiration) (P. 107).</p>



24	<p>وَأَصْبَحَ فُؤَادُ أُمِّ مُوسَىٰ فَارِعًا ۚ إِن كَادَتْ لَتُبْدِي بِهِ لَوْلَا أَن رَّبَطْنَا عَلَىٰ قَلْبِهَا لِتَكُونَ مِنَ الْمُؤْمِنِينَ (10)</p> <p>Sura AlQasas (sura no. 28), verse 10.</p>	<p>Ali: (But there came to be a void in the heart of the mother of Moses) (p.191). Arberry: (On the morrow the heart of Moses' mother became empty) (p.233). Al Hilali &amp; Khan: (And the heart of the mother of Musa (Moses) became empty [from every thought, except the thought of Musa (Moses)]) (p.517). Pickthal: (And the heart of the mother of Moses became void) (P. 123).</p>
25	<p>وَمِنَ آيَاتِهِ أَنْتَ تَرَىٰ الْأَرْضَ خَاشِعَةً فَإِذَا أَنْزَلْنَا عَلَيْهَا الْمَاءَ اهْتَزَّتْ وَرَبَتْ ۚ إِنَّ الَّذِي أَحْيَاهَا لَمُحْيِي الْمَوْتَىٰ ۚ إِنَّهُ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ</p> <p>Sura Fussilat (sura no. 41), verse 39.</p>	<p>Ali: (Thou seest the earth barren and desolate), (P. 242). Arberry: (And of His signs is that thou seest the earth humble) (p.287). Al Hilali &amp; Khan: (And among His Signs (in this), that you see the earth barren) (p.647). Pickthal: (And of His portents (is this): that thou seest the earth lowly) (P .155).</p>
26	<p>فَمَا بَكَتْ عَلَيْهِمُ السَّمَاءُ وَالْأَرْضُ وَمَا كَانُوا مُنظَرِينَ (29)</p> <p>Sura Ad-Dukhan (sura no. 44), verse 29.</p>	<p>Ali: (And neither heaven nor earth shed a tear over them) (P. 252). Arberry: (Neither heaven nor earth wept for them) (p.297). Al Hilali &amp; Khan: (And the heavens and the earth wept not for them) (p.673). Pickthal: (And the heaven and the earth wept not for them) (P. 161).</p>
27	<p>إِنَّا نَخَافُ مِنْ رَبِّنَا يَوْمًا عَبُوسًا قَمْطَرِيرًا</p> <p>Sura Al-Insan (sura no. 76), verse 10.</p>	<p>Ali: (A Day of distressful Wrath), (P. 304). Arberry: (A frowning day, inauspicious), (p.352). Al Hilali &amp; Khan: (A Day, hard and distressful, that will make the faces look horrible (from extreme dislikeness to it)), (p.803). Pickthal: (A day of frowning and of fate), (P. 193).</p>

28	<p>إِنَّ الَّذِينَ يَأْكُلُونَ أَمْوَالَ الْيَتَامَىٰ ظُلْمًا إِنَّمَا يَأْكُلُونَ فِي بُطُونِهِمْ نَارًا ۖ وَسَيَصْلُونَ (سَعِيرًا)</p> <p>Sura An- Nisa (sura no. 4), verse 10.</p>	<p>Ali: (Eat up a Fire into their own bodies) (P. 35). Arberry: (Devour Fire in their bellies) (p.58). Al Hilali &amp; Khan: (They eat up only a fire into their bellies) (p.107). Pickthal: (They do but swallow fire into their bellies) (p.23).</p>
29	<p>وَلَا تَتَّخِذُوا أَيْمَانَكُمْ دَخَلًا بَيْنَكُم فَتَرْزُلَ قَدَمٌ بَعْدَ ثُبُوتِهَا وَتَذُوقُوا السُّوءَ بِمَا صَدَدتُّمْ عَن (سَبِيلِ اللَّهِ ۗ وَلَكُمْ عَذَابٌ عَظِيمٌ)</p> <p>Sura An-Nahl (sura no. 16), verse 94</p>	<p>Ali: (Someone's foot may slip after it was firmly planted) (P. 129). Arberry: (Take, lest any foot should slip after it has stood firm) (p.165). Al Hilali &amp; Khan: (That someone's foot may slip after it was firmly planted) (p.361). Pickthal: (Lest a foot should slip after being firmly planted) (P. 84).</p>
30	<p>وَلَا تُصَعِّرْ خَدَّكَ لِلنَّاسِ ۖ وَلَا تَمَسْ فِي الْأَرْضِ مَرَحًا ۗ إِنَّ اللَّهَ لَا يُحِبُّ كُلَّ مُخْتَالٍ (فَخُورٍ) (18)</p> <p>Sura Luqman (sura no. 31), verse 18.</p>	<p>Ali: ("And swell not thy cheek [for pride] at men) (P. 204). Arberry: (Turn not thy cheek away from men in scorn) (p.248). Al Hilali &amp; Khan: ("And turn not your face away from men with pride) (p.551). Pickthal: (Turn not thy cheek in scorn toward folk) (P. 131).</p>

## Appendix 2

### Arabic words with their English Equivalents

Example No	Arabic word/expression	English intended equivalent
1	يهبط Yahbiṭu	Fall down
2	اشربوا في قلوبهم wa 'Ushribū fi glubihim	They were possessed by the love of calf
3	صبغة Sibgha	Religion
4-1	نفس Nafs	Soul
4-2	أحيا ahyaa	Save
4-3	الناس جميعا an-nāsa jamī`āan	All mankind/whole people
5-1	يطفئوا yuṭfi'ū	Extinguish/put out
2-5	يريدون Yurīdūna	Want/desire
6	اشترى ashtará	Purchased/bought
7-1	لباس Libāsa	Garment
7-2	فاذاقها fa'adhāqahā	Made it taste
8	طائره tā'irahu	Deeds
9	تعلموا ta`lū	Arrogant/proud
10	حبل الوريد habli hl-warīdi	Jugular vein
11	والنور wa An-Nūri	The Holly Qura'n
12	غلف Ghulfun	Wrapping/wrapped
13	ام الكتاب 'Ummu Al-	Foundation/essence/substance

	Kitābi	
14-1	ضربت Duribat	Pitched/put over
14-2	الذلة Adh-Dhilla	Abasement/indignity/ignominy
15-1	ذائقة dhā'iqatu	Taste
15-2	نفس Nafs	Soul
16-1	مفاتيح Mafatih	Keys
16-2	الغيب al-ghaybi	Unseen/invisible
17	سكت Sakata	Appeased/abated
18	انسلخ Ansalakha	Passed away/drawn away/past
19	اطمس Aṭmis	Deface/obliterate
20-1	يريد Yurīdu	About/on the point/upon the point
20-2	ينقض Yanqadda	Falling down/collapse/tumble down
21	فأجاءها fa'ajā'ahā	Drove her
22	عقيم 'aqīmin	Hard/disastrous
23-1	فأوحينا Faawhayna	We inspired
23-2	بأعيننا bi'a'yuninā	Under our watch
23-3	ووحينا wa Wahyinā	Guidance
24	فارغا Fārighāan	Void/empty
25	خاشعة khāshi'atan	Dried out
26	بكت Bakat	Wept/shed tears
27	عيسا 'abūsāan	Horrible/disastrous

28-1	ياكلون ya'kulūna	Eat/devour/swallow
28-2	بطونهم Buṭūnihim	Bellies
29	فتزل Fatazilla	should slip
30	تصعر tuṣa`ir	Turn/swell